NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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The Price.

The crowd sweeps through the city and brings me to the river. I, looking down upon it, think that I will tell my story first, before I rest; that I will tell it for the sake of other women who may have it in their hearts to take upon themselves the burden we none of us have strength to bear.

I met him three years ago. I had traveled over many lands, seen many faces, and been loved by many, and when I looked into this one man's eyes I said: "The end has come, and all the world is here."

There was no need to speak; we knew it—when our hands met.

Well, I was brave and free, and laid my life down to be a help to him. No other work seemed quite so good, so strong, so great as to stand by this man I loved and give, from out the wealth I held for him, the help for need of which he failed. Since the great boon to be his wife must be denied, why, I would chain my love to carry all his weakness and his faults, and teach it to be all the use and help it could.

And then I gave up more. What cared I for my name? If people saw it blurred because the one who bore it dared be brave—so let it be. It was enough to know that I was true and pure and bravely did the thing my love could do; and I gave up all, claiming to stand high as was my right, and let the world pass by me like a dream, and lived for him and worked to earn my bread.

I helped him in his weariness and preached him strength and patience when his life went hard in what was called his home, and bade him keep before his mind how once he loved her, that she was his wife and that it must be hard for her to know that she had lost his love; and that she was the giver to him of his child and that he *must* be man enough to wear the chains and bear them that himself had locked about his life.

And my own life starved—because I had no interest but this one which could not be to me my full, whole life. And once when I was weakened by this hunger to be something to myself, as other women were, he hid his face upon my knee and said that all his life was empty and that I who most could fill it let him starve.

Oh, my heart! The pain that held me as I lifted up his dark-eyed face and told him how the world had passed me by, and that unless he kept me sacred I should have no place in all the world, in him or in myself, where I could wear my woman's robes and see them white.

And he spake harshly that my help was helpless while I starved his heart; that angels were not made for men or men for angels; "and I go," he said, "my goddess, that your dress may still be white."

Well, for a little time he left me and my life was barred on every side. Then first I knew how much alone I stood. My fault was only too great courage. Yet I stood alone and from behind my bars looked out and knew how much it was that I had given when I yielded all my claim on friends and kin and let them pass me by. I scarce could keep my honest bread from failing and scarcely cared. Indeed I hardly knew if my starved life was worth the keeping except for that one reason that my love might need me still and that my life was given to be his help.

He came again in his own time. His face was worn and haggard and he said that all his life was crippled and that I who said I loved him did not care. And then I lifted up my brow and questioned why he could not be content with all my life and why he should ask more.

And he made answer that no man was made a god to be content upon this strange, cold love of mine, and with his face on fire told how I preached of love with my two lips so frozen that they never grew such fruit as kisses to be harvest of their love. "Nay!" he cried "you do not love me. Let me go!—my life is blighted, crippled, starved—who cares!"

He turned to leave me and my heart gave way and broke into a moan, and in a moment he was at my side and lifted up my arms about his neck and whispered, "You are mine—you love me and my love shall fill your life with all that you have stricken from it for my sake."

Then up to his I raised my lips and felt it was a last great sacrifice and so that giving it was sanctified. And a new happiness fell on me like a high baptism.

Then the good earth stopped her turning and let us two live on in May time, and I was his and he was mine, and life was full and sweet, and just we two were living, and the wondrous tale of love had never reached to any hearts before. Through our veins the warm blood ran like wine.

Oh, God! The sanctity of sacrifice! It could not keep the horror of my own abasement from my soul. The baptsim gave me but a name. I could not speak for shame. It was ourselves and not the earth that had stopped moving, and from our May we woke to Winter; the full, sweet happiness all spent, the power of passionate love burned out, our souls all scorched and only coarseness left.

My beauty faded and my god turned weary My lips were dumb; I could not bid him stay, and as he left my eyes could scarcely see him so heavy lay the shadows on my sense

Then, presently, I knew I was alone, degraded—scarred—defiled—with all my life stripped bare. Alone from God, from man and from all good.

I stood and had no tears, no rhope no present and no future—nothing but my past.

I could not die; the skies beat down into my brain that I had failed, and every living thing with voice cried out through night and day that I had failed, that I had given everything and only dragged myself and my one god down from a throne.

And every living thing that could not speak but that grew dumb bexeath the ghastly sky cried out through night and day that I had failed, that my uplifted torch had done no better than to burn two crowns to ashes; that I had failed and was a desecrator of high temples.

And now there is no smallest place in all the earth where I may live away from hearing all these voices cry that I have failed. And so it is the crowd sweeps through the city and brings me to the river.

E. V. S.

Irving on Dixey.

A late number of the London comic journal, *Funny Folks*, contains some clever sketches of Adonis as it is presented at the Gaiety. Mr. Dixey and his associates are depicted with happy skill in their various characters, and the pictures are accompanied by the following suppositious interview between Henry Irving—described as "Our Greatest Tragedian"—and a *Funny Folks* reporter. It will be noted that Irving's peculiarities of pronunciation are amusingly and quite accurately typed.

"Ha!" said our Henry, with that smile which is quite as good as his nod, to our representative. "Well, and—er—you would leike me to give you—er—my opinion on my 'double'—as you—er—caall him? It shall—be so. My Jun Saturday evenings are free. Let us then—leike four-and-twanty—happy boys bounding out of schul—to the Gaiety"

OUR R (making himself affable in the stalls of the Gaiety)—The piece has been considerably cut, you know, since the first night.

OUR H —Ha! Adunis was not to the taste of the guds—eugh?

OUR R.—No; but it seems funny now.

OUR H. (dreamily) —Seems, mudam; nay, 'tis. I fail—er—though, to follow the plut. Nay, do not interrupt me. I shall grasp it in gud teime—ay, in gud teime.

(Note by Our R.)—Accordingly, sir, I left him to his reverie. I am bound to admit that the backbone of Adonis is puzzling. Do not misunderstand me, I refer to the play. I repeat that the backbone upon which the various eccentricities are strung is involved. There is a suspicion of a burlesque of Pygmalion—Adonis, chiselled by a lady, comes to life. There is a flavor of a burlesque of the old-fashioned melodrama—simple village maiden, by a burlyesque actress weighing twenty stone; villain, by effeminate marquis; heavy father, by capital Irishman, made up like Dion Boucicault. Plenty of pretty girls. There is a twinge of The Mikado. As I remarked to Mr. Irving, the belles—

OUR H. (starting.)—The Bells? No, I have not slept; the dance—the music—the drolleries of the heavy village maiden—have kept me awake—I have not noticed any—er—burlesque of The Bells—*my* Bells; no, no.

OUR R.—You mistake me. I was alluding to the young ladies. Adonis—I notice, by the way, they all call him Adonis—is clever, do you not think so?

OUR H. —Aye—aye—but I would I could see—er—the plut—aye—er—the plut.

OUR R.—My dear sir, it is simply a variety show. It is something to be enjoyed with a pipe in one's mouth. We must not criticise such midsummer madness too closely. And then there has been such cutting and slashing that the "flats," so to speak, do not join. Do you like the figure?

OUR H. (agitatedly.)—Tell me—eugh—is I—eugh—possible I—eugh—say eugh—to everything—eugh—I say?

OUR R.—To almost everything, I am afraid. Mr. Dixey's impersonation is a delicious caricature. He's caught your every gesture—the way you have of dropping your chin and looking like a corpse; your putting one leg—the best leg, of course—forward, and dragging—

OUR H. (still more agitatedly.)—Just enough. This is no teime for jesting. Have you ever—morn, nun or neit—seen me—eugh—pumping water into a milk-pail—eugh—milk-pail—aye—a milk-pail?

OUR R.—Of course I haven't. But you must not be too particular in a travesty.

OUR H.—Ha, but this—eugh—is an infringement on my traversed reights. Adonis sings—eugh—a cumic sung. I never sung a cumic sung in my life—so, in my life—I say—life.

OUR R. (soothingly)—Quite so. But you understand, Dixey gives it as you would if you ever did sing a comic song.

(NOTE.)—At this point our H.'s countenance was of that pallor of which he alone has the secret. He nodded in response to the [illegible] of Adonis; his lower jaw fell; I could only see the whites of his eyes; there was a [illegible] about one leg, and a nervous twitching of the other, which alarmed me. I made haste to hurry him out of the stalls. When we reached the outer lobby he fell into that stolid calm which we are all so familiar. His legs [illegible] apparently of their own volition, at the bar leading to the bar and he muttered: "Good—excellently gud. We will [illegible] drink deep ere you depart. Aye, two [illegible] in the field?—gud. I will have him for my [illegible] derstudy—aye, my understudy—my understudy—eugh?

ROSE LEVERE.

Summer Announcements.

It is a curious and interesting occupation to study the announcements of the New York managers, to note the weather, to observe the changes in the temperature and then to mark the final result. Take a pleasant day in June, for instance, for the first lesson. There were quite a number of pleasant days this year, and the managers appreciated them even if the guests were not so very enthusiastic. Nor can we blame with a cool—sometimes a cold—breeze blowing, and the thermometer only in the seventies. The casual observer takes it all in at a glance, and then turns to the papers to read the chronicle of the doings and intentions of theatrical folk.

He reads the interviews, casually skims over the surface of paragraphs, and passes over inside facts, for it is not necessary with the end he has in view. He merely notes such remarks as: "We shall keep open all Summer, as we have put in the best cooling apparatus ever made." Again: "By our new cooling machine, which we shall keep in operation during the warm months, it will not be necessary to close at all. In fact, the air in here will be several degrees cooler than in the street." There are others in the same strain, and the guileless reader, as a rule, believes it all. Beyond the cheerful smile of the genial manager, the cool winds of the evening and the general air of happiness, he does not discern the torrid wave of midsummer, nor the droop and limp of the manager, despite his cooling machine.

Summer comes, with all that the word implies. Hot, sultry weather, the air still and heavy as so much lead, the streets dusty and the cobblestones burning under the fierce rays of the mid-day sun. Night comes, but not with cool breeze accompaniments. Night that makes men listless and unfit for aught but trips to Coney Island or quiet smokes in hammocks strung up in back yards. A public on the lookout for excursions and no thoughts for theatres; a public alive to swimming, boating and fishing, and not be enticed into theatres with the most glowing promises of ice-cold houses or even iced lemonade free.

The cooling apparatus is still in the theatre, and the observer takes up his paper for the second lesson. He turns to the amusement column, looks at the quicksilver almost at the top of the little tube, and then notes that there are about five theatres open when there were to be about twenty. He reads the announcements and learns by them that out of the five three are shortly to be closed. The cooling machine rush[illegible] down in the cellar of the theatre. The same announcements and the same [illegible] will occur next season as they have [illegible]

At the Theatres.

Fireworks occupied the attention of the Bowery to such an extent on Monday night that the claims of the drama were for the nonce subordinated to the pin-wheel, rocket and cannon-cracker. But the pyrotechnics were not confined to out-of-doors. In the Windsor Theatre Rose Levere and her company fired off Leah the Forsaken in a fashion that pleased the small number of people who gathered to witness the performance. Miss Levere has a handsome face, a good, strong voice and plenty of power. She has, too, many faults, chiefly of the elocutionary order. On a late occasion when Miss Levere acted the part of Leah at a Harlem theatre a review of her performance appeared in these columns, so there is no need to particularize at the present time its merits and defects. The house was disposed to be friendly to the young aspirant, and several times during the evening she was called before the curtain. Her company is decidedly better than we usually see in support of a new star at this time of year. John A. Lane played Nathan admirably. His intensity and force in the soliloquies of the earlier acts quite delighted the audience. Alexander Salvini was somewhat uneven as that vacillating milksop, Rudolph. At times he showed tenderness and passion, but more frequently he was noisy and unintelligible of utterance. Frank E. Jamison and L. F. Rand were respectively good as Father Herman and Lorenz, while the Abraham of Louis Barrett, in voice and pronunciation, reminded the listener of his brother Lawrence. Gussie De Forrest was somewhat conventional in the part of Madalena. Mrs. Jamison's Mother Groschen and Laura Johnson's Rosel were both excellent. Miss Levere will be seen in Romeo and Juliet and The Love Chase during the week. Next Monday a new Irish play, Con O'Grady, will be brought out at this establishment.

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Roland Reed has tickled the town with Humbug, and if the clerk of the weather would give him a fair chance there is no doubt that the performance would be continued for a considerable period. But the Bijou Opera House is a very arid spot in midsummer and it will be difficult even with so funny a piece as Mr. Marsden's to draw the people into it. The plot of the comedy has frequently been described in these columns in connection with its presentation elsewhere. There is no necessity for going into the details. Some of the situations are exceedingly comic—especially those of the last act—while all of them are as improbable as those of farcical concoctions of this order are wont to be. The dialogue is lively and amusing, and there is some attempt at varied characterization. Mr. Marsden has apparently absorbed several ideas from The Private Secretary. The character of an irascible old Indianan and several leading complications are parallel to those of the English version of Der Bibliothekar. Humbug is a far better production than Cheek, although it contains, as does the latter work, many of the weaknesses and defects that must be inseparable from a dramatist's endeavor to write a part to fit an actor irrespective of the other *dramatis personæ*.

In Jack Luster, the pushing, voluble, deceptive schemer who marries a woman that is also an adventuress, under a mutual misunderstanding, Mr. Reed has a role that suits him thoroughly. Of course Mr. Reed simply repeats himself. He is always the same on account of his marked peculiarities of voice, manner and appearance, but that is something in which Mr. Reed resembles many of the most successful, or, rather, most popular, comedians of the day. In representing the cheeky, slangy, smooth-tongued young American of the bound-to succeed order he is *sui generis*. As Jack he tells lies with delicious audacity and readiness, sings the popular songs of the day in that peculiar voice which outrages every tenet of vocalism and yet makes the people roar with laughter, plays the piano, imitates ye barnyard fowl, gives a condensed version of The Mikado and wears some of the most astonishing tailors' products that eye of mortal has ever rested upon. He is decidedly a favorite with our public and his humor is heartily appreciated.

Mr. Reed's company contains several clever people. The best performance is given by S. W. Glynn as Joseph Barts, a German shoemaker. His dialect and make-up are perfectly natural. A. S. Lipman has a poor light comedy role, which he plays easily and well. Lois Fuller is very effusive in the soubrette part, while Alice Hastings as Mrs. Ponsby, the adventuress, is too coarse to make the business of passing herself off as a well-born woman a possible thing. The other parts are in capable hands, and the piece is very neatly mounted.

* * *

Prince Karl will be played until the middle of August at the Madison Square Theatre. That decision has been arrived at by Mr. Mansfield in view of the excellent business that is being done in the face of the warm weather that has paralyzed most theatrical business and caused a very general cessation of operations.

The Musical Mirror.

The last nights of The Crowing Hen are being attended by fair houses at Wallack's. The comic opera has enjoyed a longer career than was predicted for it, and this we ascribe to the excellence of the McCaull production. On Monday next the once popular Falka will be revived for a week, with several of the principals who participated in the original cast at the Casino.

* * *

At the Casino Erminie continues to fill the house and the treasury. The charming operetta will be an all-summer attraction. Manager Aronson never reckons without his host, or makes promises that will not be fulfilled, so his announcement that the operetta will be kept on until the end of September, when the company starts on its six weeks' tour, and the Cameron company take possession of the Casino stage, may be looked upon as authoritative. The concerts on the roof are liberally patronized these hot nights. A pleasanter spot to wind up a warm evening could not be devised.

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There are some new people at Koster and Bial's resort this week. The California Trio, consisting of the Ashmere Sisters and J. W. Myers, have taken the fancy of the patrons, and Frank Hewett, who re appears for the first time since his trip abroad, has renewed his popularity. A Spanish flutist, Ramon De Soles, also made a favorable impression on Monday night. Ixion still runs on with the usual success, Dutch Daly and Press Eldridge leading the van in this bright and tuneful burlesque.

Stage Types.

NO. XII.—THE COMMERCIAL MANAGER.

James Baggs began life as a newsboy. For years he ran about the streets in wet or dry, shade or shine, bawling "Noo Yock Hurruld," "Tellygrayme, five o'clock edition," and was noted for his agility in jumping on and off street cars in full career, inasmuch that people were wont to remark that his limbs went scatheless so as to keep his neck for its legitimate ending later on. Jim sold his papers, and, being a prudent and far seeing lad, refrained from investing the profits in peanuts or candy, as in the manner of his fellow-merchants, but put the money into the Dime Savings Bank to "breed," as Jim tersely expressed it. When it had increased and multiplied to a sufficient extent, Jim launched out into speculation, and started as a "shiner" by proxy—*id est*, he fitted out boys with the tools of that trade, and received a percentage on their earnings. He likewise was a sleeping partner in a couple of fruit-stalls, and by constant attention to business accumulated a small fortune for one of his kind. Then, being grown bigger, Jim aspired to greater things, and, fired with a noble ambition, hired a vacant store on Avenue A, a hand-organ with Italian attachment, two "freaks" and half a dozen big pictures, and started as a dime museum proprietor, and, prospering greatly, we next see him on the Bowery, with a big man with a hoarse voice as "capper" for his show; a child with two heads—in a bottle; a mermaid, stuffed; an alligator and other curious "birds." He mounted a Parisian diamond pin, donned a "biled shirt," waxed his incipient moustache, smoked a big cigar, and felt himself on the high road to favor and fortune.

Jim wasn't half a bad sort, and in his prosperity often lent a helping hand to others; but, though liberal, he was prudent, and always contrived to make his pile grow higher and higher, till at last he found himself the sole owner of a real theatre. Now his commercial instincts showed themselves. He had an almost unerring scent—what the French call a *flaire*—for what his public wanted, and not being highly cultured himself, was in no danger of being led away from the paths of platitude and profit into the flowery but unproductive paths of art. Thus, by dint of always keeping the most salable articles in stock, Jim got a connection of his own kidney, just as high as himself, and not an inch higher, which is the true secret of worldly success. "Like draws to like," "birds of a feather," etc., etc. The proverbs are somewhat musty, but the history of the human race shows that to prosper one must either keep in the swim or on top it, as the Brooklyn Bridge exceeds a plank across a babbling brook. Jim kept in the swim, and the tide flowed, bearing him on to wealth. His public craved for sensation. He gave it. Did it howl for farcical comedy? It was there, in all its rank absurdity. Was comic opera the craze? There was The Mikado. He was all things to all men, dramatically, and in private he was like a landlord of a public house—a host in himself; outside his theatres—you know he had more than one, assorted sizes—Jim had a finger in every pie, and generally managed to pick out the plums, leaving the dough for others' uses. Therefore he flourished and waxed fat. He had two gowns and everything handsome about him, including a coupe and a village cart, wherein he was wont to disport himself in the park, with the big cigar in full blast. The paste pin was exchanged for a South African diamond as big as a pigeon's egg. And he had others still more gorgeous. In professional meetings and all theatrical sympathies Jim ruled the roost; he was cock of the walk, for he had the sinews of war. And if his brethren had high aspirations in the region of dramatic art, Jim had the instinct of the trader and knew what the public wanted.

Arrivals from 'Frisco.

Three members of the late Hayman stock company at the Baldwin Theatre, San Francisco, were Fourth of July arrivals in the city. They were R. B. Mantell, W. J. Ferguson and Rowland Buckstone. A MIRROR reporter ran across Mr. Ferguson, who smilingly submitted to an interview, and replied to questions in the following laconic sentences:

"Four times in my professional career I have signed to go to 'Frisco. Three times I backed out. This time I went. Glorious climate'—wore a Spring overcoat all the four weeks—didn't overcome my home-sickness. News of the financial failure of the engagement has already reached you. Strong company—also high-salaried. I'm told there's a new fad in 'Frisco. Fashionables leave town in Summer for the pleasure-resorts—just as Eastern fashionables do. So the greater number of the patrons of high dramatic art were out of town during our stay. Our most successful presentation was Anselma—that is, in attendance. Looks as though 'Frisco was to have no more prosperous Summer theatrical seasons. Then, too, times are dull out there in all businesses. Regular theatricals have much to contend with. There is a system of free amusements that is ruinous. It steals away the gallery patronage."

Blind Cookery.

Whatever knowledge we have of the habits of vigorous dramatists, novelists and others who portray life and character, instructs us that they were all good livers and friends to the juicy steak and the athletic chop. This fondness is disclosed freely in their writings, where they lose no opportunity to spread the cloth and serve up a toothsome repast. All the great romancers, whatever flights of fancy they may indulge in, in their narratives do not hesitate to call a halt and summon their readers to partake of some rare-bit, sparing no expense of language to provide all the choicest dishes, including, when attainable, the delicacies of the season.

We have no doubt that the mass of mankind associate good acting with good living; and nothing pleases more, except our actual participation, than to learn of a gathering of histrionics, hail fellows well met, who have had a good time at some noted restaurant or other place of resort.

"Tell me how Roscius lives and I will tell you how he acts."

Gaining no special insight into the secrets of gastronomy, such as inspired Brilliat Savorin or directed the skilled hand of Dumas the elder, we have for ourselves observed a thing or two in the cookery line. And we have been led to ponder on the subject when we heard on every side melancholy plaints of ill-served food, dyspeptic dishes and condiments of little or no relish. In the course of our important researches we came upon the fact that nine out of ten dishes are sent to the table by the cook without the slightest idea of what he has done with the material placed with him to be manipulated. To be sure, he has had it in ovens; saucepans, bakepans, employing the ordinary utensils of the kitchen. These commodities have been for hours virtually under his eye, and yet out of his sight. In fact, the perspiring cook has been working in the dark with shut-up stoves, pots, boilers and ranges.

Of the processes to which he has subjected them he is utterly ignorant up to the crisis of their final return to open observation. He has seen but little what fire and water have been doing with them; whether they have gone too far in this direction or not far enough in that; when he should have been situated as to take a note of them at every turn, minute by minute, if necessary.

The time, therefore, has arrived when well wishers of a perfect cuisine should see that some ingenious artisan prepares a suit of cooking vessels of transparent material which would allow a close watch upon the progress of the bake, the boil or the stew.

By this means we would have set before us accurately prepared dishes, in which all the ingredients would be found judiciously harmonized, and an artistic result enjoyed.

While the ambitious athlete diets himself down to a fighting condition, it should be the study of a professional to diet himself up to a high histrionic vitality. Not a little has been said or written about the "vanity" of this or that prima donna, but much of the harmonic chords are put in tone by more robust indulgence. The marvellous voice of the ventriloquist is utilized by the stomach.

We have no doubt that the low comedian who finds his spirits sinking, his salary minimized and his jokes of no effect, could restore himself and his audience to a happy state of mind by a lively course of porter-house steak and truffles, cooked under the close scrutiny of the transparent method now suggested. It behooves no man more than the actor to follow the great master's hospitable saying, "May good digestion wait on appetite," which can only be secured by good food properly cooked, preserving all its natural relish, as does good acting itself.

The Actors' Fund.

The Executive Committee passed favorably upon four applications for relief last week. There was one rejection.

There was expended in relief last week, $155, exclusive of one funeral, $45

New members and annual dues paid in: Edwin J. Pike, Mattie Dunlap, Theresa Newcomb, Bessie P. Hunter, Merrie Osborne, Max Fehrman, Stephen Fiske, Doré Davidson, Ramie Austen, Blanche Slader, Ruth Graham, Henry Bergmann, George A. Hill, Rufus Finerly, Frank Charvat, Neil Burgess, Mrs. Neil Burgess, Dickie Martinez, Daisy Markee, Charles Willard, George W. Mitchell, Burton Magill, John Swinburne and Gilbert V. Ryder.

The Board of Trustees have issued the following prospectus in regard to the Dramatic Agency recently established in connection with the Fund:

Your attention is respectfully invited to the gratifying and rapidly increasing interest manifested by the dramatic profession of the United States of America in the successful, and widely beneficent, results accruing to the members thereof, by the establishment of the Actors' Fund.

Its usefulness has so far outgrown the original design of its founders, that those who have been called upon to administer the duties devolving upon them as officers of the institution feel assured that the limit of the good work of which the organization is capable, so far from being reached, is yet in its infancy. Past success should prove the stimulus of the future. That future depends upon the professional exertions of every actor and actress who is, or may become, a member of this organization. All will be equal participants in whatever financial benefits may arise from the prosperity of a Fund which they have so wisely created.

During the past year a system of "registration" was inaugurated, and met with such general approval that the Board of Trustees, desirous of using to the best advantage the abundance of material thus furnished, have resolved to establish, for the benefit of the *registered members* of the Association, a department to be known as the Actors' Fund Theatrical Bureau.

The principal advantage of this Bureau will be found in the facility with which engagements between actors and managers may be consummated. Meeting in their own rooms, all negotiations between parties will be conducted by those directly interested in the result.

The gentleman selected as manager of this department will not be permitted to express any opinion as to the merits or demerits of registered members.

At the time of registering, each person will be required to furnish a statement of his or her professional standing, position, merits and references, for which purpose a formulated document has been prepared. Separate books will be kept for each line of business, and recording the positions applied for by members. Managers forming entire companies, or desiring the services of a single individual, will be thus afforded a means for the speedy transaction of their business, and without extra charge.

As the Bureau Manager will have no direct interest in the making of engagements, the result of all contracts between employers and employes will remain with themselves. Nor will the manager be allowed to receive any emoluments beyond his contract with the Trustees of the Fund; therefore, the tenure of his office will depend upon the fidelity with which he conducts the affairs entrusted to his care—the Bureau being always under the supervision of the Board of Trustees.

The Theatrical Bureau must not be merely self-sustaining, but it is to be hoped that the success of its establishment will largely add to the revenues of the Actors' Fund.

To this end, after a careful consideration of the probable financial and beneficial results of this serious undertaking, the following schedule of charges has been adopted, dating from June 1, 1886. Percentages on one week's salary of all engagements, as follows: Two weeks, or less, five per cent; two to six weeks, ten per cent.; six to twenty weeks, fifteen per cent.; twenty weeks or more, twenty-five per cent. Registration fee, fifty cents. Pay your dues.

Aside from postal correspondence, all incidental expenses must be borne by the negotiating parties. Books now open. Members not yet registered, and others desirous of doing so, are requested to communicate immediately with the Actors' Fund Theatrical Bureau, where all business connected with this department should be directed.

To the Theatrical Profession of America:—The Actors' Fund was created for your benefit—to supply a want long felt and sorely needed. Its success depends upon your good wishes and earnest efforts, never forgetting that you are *working for yourselves!* Blessed are they who may never require assistance, and thrice blessed are they who contribute to the success of an institution which has wrought so much good in the brief history of its past, and is capable of so ameliorating the condition of their unfortunate, or less gifted, associates, that the suffering entailed by adversity may be banished from the ranks of that profession to which the prosperous stand so greatly indebted. Aside from the satisfaction of doing good, merely for its own sake, does it not, in this instance, become a moral obligation?

To Theatrical Managers:—In soliciting your patronage for the Theatrical Bureau of the Actors' Fund, we feel assured that you must, necessarily, take a deep interest in whatever adds to the comfort and well-being of those on whose co-operation you must depend for the success of your managerial enterprises. It will be our aim to make this department worthy of your support, and trust, in time, that our Bureau will serve as a trade-mark, indicating the ability of all professional persons to adequately fill the positions for which they may be engaged.

Professional Doings.

—Sydney Rosenfeld is to write a play for Minnie Maddern.

—Julia Wheeler, late with Rhea, has been engaged for Lotta.

—Edgar Waterman is at liberty for heavies and eccentric comedy.

—W. T. Bryant and family will spend the Summer at Asbury Park.

—Minnie Oscar Gray is about to visit her native city, Dublin, Ireland.

—Dudley McAdow has been engaged to go ahead of Leclair and Russell.

—Dockstader's Minstrels will open at the Comedy Theatre about Sept. 1.

—The season of the Rag Baby will open at the Grand Opera House on Sept. 6.

—M. A. Kennedy is almost recovered from his recent sudden and severe illness.

—J. H. Simonson, manager of the Masonic Temple, Fort Wayne, Ind., is in town.

—The stage children of this city are shortly to have a day's outing at Coney Island.

—Jennnie Thorne, daughter of William Thorne, has been engaged for Kate Forsyth's company.

—Clara Morris will open the New Temple Opera House now in course of erection at Elizabeth, N. J., in September.

—Frank F. Holland, for the past two years with Ullie Akerstrom, has been engaged by J. H. Huntley for leading juveniles.

—Charley Reed, who may now be called an ex-minstrel, is touring through Nevada and California with a comedy company.

—Emma Abbott's Opera company will most probably open the new Opera House in Kingston, N. Y., early in September.

—After Sept. 1 Edwin Lawrence will discontinue his classes in instruction for the stage, as he opens his starring tour on the 6th of that month.

—A son of F. F. Mackay will appear in Louis James' company.

—It is said that Eben Plympton will try a starring tour in this country next season.

—Charles H. Hicks has been engaged as business manager of the Magisley-Frohman May Blossom company.

—Time at the Grand Opera House, Nashville, Tenn., under the management of Sherman and Houston, is rapidly filling and with the best attractions.

—Two or three companies have recently played hot-weather engagements at Bowery theatres to financial results that have not reached sharing point.

—Jules Levy, the cornetist, played Rudolph Aronson's Sweet Sixteen Waltz at the Belmont Mansion, Fairmount Park, Philadelphia, on Monday, to an audience of over 50,000 people.

—Harry Rich's Alabama Minstrels, composed of forty people, will play in Brooklyn, E. D., next week. The troupe comprises some of the best minstrel talent on the boards.

—Rudolph Aronson has recently composed two pretty pieces of dance music, "The Debutante Waltz" and "The Light and Airy Galop," both of which have proved very successful.

—Gustavus Frohman, who has gone largely into the landed proprietary business since his success with May Blossom, and Charles H. Hicks, are building a handsome new hotel at Stamford, Conn.

—A chorus is wanted for the Standard Theatre, this city, to open about August 10 The stage door will be open to applicants on Thursday, Friday and Saturday mornings, between the hours of 10 and 11.

—Burton Magill, who a few years ago played a full round of leading juvenile parts with W. E Sheridan, seeks to return to the stage. He bears a strong letter of endorsement from Mr. Sheridan.

—Minnie Maddern and Charles S. Dickson have consented to take minor parts in the production of the farce, Turn Him Out, by amateurs, at Larchmont, for the benefit of a Catholic church near that place.

—Adelaide Thornton (Mrs. Paul Nicholson) is resting in town for a few weeks, preparatory to the Fall season She has received offers from several managers, including one to travel in support of a new star.

—Several New York managers have already read Charles H. Hoyt and Edward Solomon's new opera, The Maid and the Moonshiner, and there is reported to be quite a competition between them as to who shall produce it.

—Phosa McAllister writes: "My business in Elmira has been such that I have decided to remain here another week, having cancelled a date at Towanda, Pa. On July 8 we play for the benefit of the Irish Parliamentary Fund."

—James C. Duff has arranged to produce Charles H. Hoyt and Edward Solomon's new opera, The Maid and the Moonshiner, at the Standard Theatre about the 10th of August, with Lillian Russell in the leading female role. Signor Brocolini is also reported to have been engaged.

—Thomas Martin, the rising young comic opera comedian, is playing Jack Strop in Erminie at the new Casino, Chicago. By several critics his performance is looked upon as the hit of the opera. Though suffering from a sprained knee, his dancing is a feature.

—The six weeks in which Erminie will be played by the original Casino company out of town, opening in October, will be divided up as follows: Two at the Globe Theatre, Boston; three at the Chestnut Street Opera House, Philadelphia, and one at the Park Theatre, Brooklyn.

—Mr. and Mrs. Ed. Clifford are at liberty for next season. Their lines are leading heavy or character and first old woman or character, respectively. During the past season Mr. Clifford has been stage manager at Wareing's (now known as Cronheim's) Theatre, Hoboken.

—The new DuBois Opera House, at DuBois, Pa., is nearly completed It will be one of the handsomest in the State, with a seating capacity of 1,200 and plenty of stage and dressing room. E. B. Nettleton is the manager, and he intends to make DuBois a profitable stop between Bradford and Williamsport.

—Charles D. Hess places before the profession his "Exuvia Cream Stick Paints," which he warrants to be free from animal grease or lead, and to be a great aid to the make-up. Mrs. Hess is the inventor of a liquid known as the "Youthful Tint" and other specialties. All these preparations are compounded at the Liquid Tint Manufactory, Rochester, N. Y.

—J. B. Dickson, formerly of Brooks and Dickson, has given up the management of Herne's Minute Men, and decided to keep out of the theatrical business for the present. At present he is managing what is known as The Siege and Battle of Vicksburg, an exhibition which shows only on large ball or fair grounds.

—Niblo's Garden, the Windsor, Bijou, Wallack's, Casino, Madison Square, Third Avenue, Star and Tony Pastor's are still open. The places of amusement closed for the season are the Union Square, People's, Thalia, Standard, Metropolitan, Academy, Lyceum Park, Fourteenth Street, Fifth Avenue, Comedy and Daly's.

—James C. Scanlan, stage manager of the Bijou Opera House, is suffering from a severe lung trouble, and a benefit is to be tendered him to take place at that theatre on the afternoon of Thursday, July 15. Among the special features introduced will be the joint appearance of Francis Wilson and Roland Reed in a humorous sketch and the entree of R. E J. Miles, who will make his first appearance on the stage in ten years.

Letter to the Editor.

ORTHOEPY.

NEW YORK, July 3, 1886.

Editor New York Mirror:

If your Illinois correspondent teaches her pupils to say *privat* and *vigilunt*, to be consistent she must teach them to say *governmunt*, *innocunt*, *honust*, *learnud*, and so on, which, among the careful, is looked upon as being something worse than inelegant. The quality of the vowel must, in all these words, be brought out; it must be heard, especially when the speaker uses much voice.

The first *a* in *alternate*, *altercation*, *alternate*, *alternation* and *alternative* is properly the *a* of *alum*, *altitude*. When it stands under an accent, primary or secondary, it is marked short, otherwise it is marked obscure. The difference in the sound, however, is not worthy of considerating. What difference there is, is wholly owing to the difference in stress.

Your correspondent says: "He undoubtedly meant to have added" etc. If a Lord Chesterfield and a Lindley Murray had been at Miss Hayman's elbows, one at each elbow, one will suppose, she would, probably, have written: "Mr. Ayres undoubtedly meant to add," etc.

ALFRED AYRES.

The Giddy Gusher.

I wonder if I seem as near and dear to my associates on this paper as they do to me? There are many correspondents who have been connected with it for as many years, and though I haven't the least interest as to who played at the Grand Opera House at Tinkletootum last week, I look on the Tinkletootum communication as the work of a fellow-laborer. We have some very clever persons writing for the provincial department. Some embryo editors are among them; some literary lights of the first magnitude just shining out as country correspondents for THE MIRROR. I have a very kindly feeling for the whole party.

The brightest letters on dramatic topics published anywhere are those of our Boston and San Francisco correspondents. They get such lots of news into so small a space. They say very clever things when they describe, and some that are very just and discerning when they criticise. I haven't the slightest idea who or what these gentlemen are. I presume they are business men; but eventually they will belong, body and boots, to the newspaper fraternity, I am sure.

* * *

I remember that Artemus Ward told me once of his first printed article—it was a report of some friend's performance in the part of Fleance—and he vowed it was funnier than anything he wrote as the renowned showman of "wax figgers" in later days. The Gusher got into print earlier than that. When I was nearing my birthday the enormity of my conduct entitled me to a sound trouncing, and I concluded to put a full account of my woes into the Hartford *Daily Times*. To this end I scratched some cabalistic characters on sheets of paper and trotted off to one of my staunchest allies, a Mr. William Hammersley. I found in his place two more friends—Isaac Toucey and old John Niles. They were al very important men—ex-Secretaries of the Cabinet. But they never had greater business than on that occasion. My chirography defied the trio, but the staid and grey Isaac suggested that I relate my story and he would take it down and see it got into print. Then, with pathetic eloquence, I told off about four columns of infantine distress, got a picture-book from Mr. Hammersley and unlimited sweet stuff from the ancient Niles, while Mr. Toucey, who was at that time Governor of Connecticut, carried away my first "copy."

* * *

I went and sat on the steps of the Congregational Church while my story went to press. The picture-book and candy exhausted, I returned to my friends, and was given a flaming hand-bill on which my name was ingeniously built of letters cut out and stuck on. I could read my own name, and was convinced this was the dread statement I had made. That hand-bill was preserved with the greatest care. I read it to my surprised parents, to the cook, and to an enormous family of dolls, and finally tied it up with some picture-books that had survived their usefulness.

* * *

Years and years and years thereafter, when I had been "on a newspaper" a very long time, some dispute arose about the original wording of an ode in "Mother Goose." Emasculated versions of this good gray poet were the only ones in market. I wrote home to hunt the garret for a simon-pure copy of my childhood's friend, and in due time a torn and dog-eared volume arrived. Good mercy! how it took me back to the days when I thought pistols grew to be guns, and finally cannons; when I knew a watch was a parlor clock at maturity, and lived in old age in the belfry of some church; when I cried at breaking a tea-cup because I had interrupted an honorable career which would have ended as a soup-tureen or something as big and equally useful. O Lord! O Lord! I was a child again, and a literary character as well; for out of its long-closed pages there dropped the yellow hand-bill, to which my name still adhered, and which I fondly believed was my first contribution to the press.

* * *

It was an advertisement of some kind of shoulder-brace, and was addressed to "Mothers, Parents and Guardians." It might have been "Friends, Lovers and Countrymen," for all I knew. But across its surface were large black letters spelling my name, and I had an analytic mind that filled in all the spaces, as I looked at it with old, world-worn eyes. It was illustrated with cuts—some of them those that elicited the "article," for it was a noble spanking that lived in my memory as vividly as a heelless No. 4 slipper could impress it.

* * *

So that was my first effort as a reporter. I don't believe one of our "provincial" fellows but would look with much kindness on the little Gusher's yellow poster, that gladdened her small heart as being her first printed article.

* * *

Lately I have been in the society of a very rich man who has been in New York getting ready to go abroad for pleasure, and I have arrived at the conclusion that the American millionaire is a truly hard-working, ill-paid man.

Very nearly all the princes of this country have been pulled to the top of the dirt-heaps by their own sinew and muscle. They have had a tough job, and when actual muscular exertion is unnecessary they have been too tired to enjoy a soft seat or too callous about the understanding to know whether they were on butter or brick. They have become so thoroughly wound up that they can't run down, and my poor friend Creosote has worked like a beaver making out codes of signals for his broker and straightening out things for several general managers. He goes this morning on the same boat with Cottrelly and McCaull, and I wish he could learn a lesson from those easy-souled patriots, who seem to enjoy every minute of their lives.

* * *

Old Creosote has been inside a theatre just once in eighteen months. I urged him to see the splendid performance of Othello by Salvini and Mrs. Bowers, and immolated myself on the shrine of friendship by going with him. In the most impressive scene he furtively whipped out a note-book and began some horrible operation in finances. He yawned during the fourth act and wanted to talk in the fifth about a man he spied in the box opposite who had made $40,000 in Wabash Pacific the week before. Oh! Creosote is a terror, but a fair sample of the much-monied American. When he lands at Liverpool he will get to work at the cable. He will go to his banker's in London and sit round in his grimy offices, waiting for his mail or answering his letters, and reading the latest advices from the stock markets of the United States. He will have an interview with old Mastic Mahlstick, and through him buy a lot of indifferent pictures to cart home. He will rush to various places by limited transportation, with his nose in a newspaper. He will worry and fret over things he has just thought of that he ought to have done, and he'll come back in September fagged out by anxiety and trial. Poor old dunce.

* * *

While the actor man or woman, with just enough money to pay for their return ticket and cheap quarters in London, will have a "bully time." They will go to all the theatres and races and junketings of the season. They will dawdle mornings in the galleries and see the best pictures. They won't miss a trick. With fresher hearts and lighter pockets and more rugged health, they will be coming home on the same steamer with old Creosote, who will look and wonder how they manage to be so jolly.

There's more happiness in six feet of theatrical life, I honestly believe, than in a mile and a half of a banker's existence. I can see more active happiness on the Union Square block, between Broadway and Fourth avenue, than on the whole length of Wall street.

I know lots of women who say they wouldn't go through the Square for anything, but who make no objection to encounter the bulls and bears of the Exchange. For my part, the jolly actor-man, singly or in groups, always makes a pleasant landscape for me. I like the chirpy hamfatter who punctuates his conversation by a grapevine-twist step; who practices legerdemain with his one lone dollar-piece; who gets himself up in sword exercise with a bamboo cane, and who behaves on the eastern corner of the Square with as little decorum as a Kansas grasshopper on the plains. I like the old tie-wig fellows who talk of the "palmy days" and look out for angels. I like the long-haired leading man who has just got in from "knocking 'em out" with the Lights and Liver company No. 10, or the Rockary Rye company, I like all the happy-go-lucky fraternity who have no earthly care beyond a contract for next season; who enjoy the grass round Washington's horse just as much as my millionaire will the velvet sward at Versailles; who look at the corrugated gold plaster on Dam's new barroom with as much pleasure as old Creosote will get from Leonardi di Vinci's marvellous frescoes on the walls of the Sistine Chapel.

* * *

Yes, God bless the Union Square actor men. They all have a warm personal friend in your

GIDDY GUSHER.

The following company have been engaged for Lester and Allen's Minstrels: Fox and Ward, Master Hiram, the boy wonder; the great musical four—Fred. C. Bryant, Frank Shephard, William Woods and Ed. Kirwin; Braham Brothers, shadowgraph artists; J. M. Woods, D. Chrystie, W. Church and Charles Dietz. A fine band and orchestra has also been secured, which will be under the leadership of Frank Shephard, with Fred C. Bryant as cornet soloist. Almost the whole season, which will begin in the East about August 16, has been booked.

In the Courts.

THE THEATRICAL LICENSE QUESTION.

The proprietors of the concert-halls and gardens in this city are in great trouble over the decision of the Court of Appeals that they must take out theatrical licenses or give up their orchestras and stage performances. If they pay for the license—no small sum in itself—they cannot sell beer or liquor. These sales are the profits. Several proprietors have been arrested and notice given to others that they must follow the requirements of the law. In the first place, the Genetal Term of the Supreme Court has reversed the order of injunction obtained by William Kramer, proprietor of the Atlantic Garden, restraining the police from making any arrests or interfering with any person engaged on the premises. When Mr. Kramer was threatened with arrest last Fall he obtained the injunction from Judge O'Gorman. Among other things, in the opinion given by Judges Ingraham and Truax, is said:

"The selling of or furnishing of any wine, beer or liquor in the auditorium or lobby of a place of exhibition or performance having been made a misdemeanor, it became the duty of the members of the Police force to arrest the plaintiff if he sold or furnished wine or liquor in the place prohibited by the statute, and the ground upon which the plaintiff requested the Court below to grant the injunction was that the act of the plaintiff was not in violation of the strtute; or, in other words, that they were not guilty of a misdemeanor for which the police threatened arrest. It was held in the Court below that the plaintiff was not guilty of the crime, thus trying in a court of equity the guilt or innocence of a person accused of a crime on affidavit."

It was also stated in the opinion that the Court could not decide whether the acts of Mr. Kramer were in violation of the section of the Consolidation Act which forbids the selling of strong drink to any person in the auditorium or lobby of places of exhibition and performances, as it was a question for criminal courts to decide.

Of course, the matter of selling liquor depends upon the question whether a theatrical license is necessary. If it is there can be no liquor sold. Therefore John Koster, of Koster and Bial, was arrested two or three times on a charge of violating this act which is known as the Amusement Act. Without being able to sell beer, Mr. Koster might as well close up his place. Adolph Corbett, the alleged proprietor of Theiss' Hall in West Fourteenth street, was arrested on Sunday night, as was Elliott R. Gasper, proprietor, of the "Regent," the new music hall in West Twenty-eighth street. Adolph Neuendorff, of the Central Park Garden, was arrested on Monday night. On Wednesday George Theiss, Jr., and a representative of Huber's Prospect Garden in Fourteenth street were also called upon by the police. All gave bail, some to await trial and some demanding an examination before the police magistrates. Manager Aronson, of the Casino, wisely withheld the selling of beer on the Casino roof.

Mayor Grace has sent a letter to the Police Commissioners in regard to the matter. He says:

"It is now clear that no concert or entertainment in which singing, dancing athletics orchestral or solo playing, all or singly, are distinguishing features, can be held in this city unless a license has first been obtained from the Mayor. It is also clear that in no place required to be licensed can intoxicating liquors be sold. * * * I desire, therefore, to make to your Board the following suggestions: That you cause the captains of the various precincts throughout the city to furnish your Superintendent a report of all places in which musical, athletic or theatrical performances are given, with a statement whether intoxicating beverages are dispensed therein or not; second, that you prohibit any performance of the description indicated in any place unlicensed by me, whether liquor is sold there or not; third, that you stop a performance of the nature referred to in any place, whether licensed or unlicensed, in which intoxicating beverages are sold."

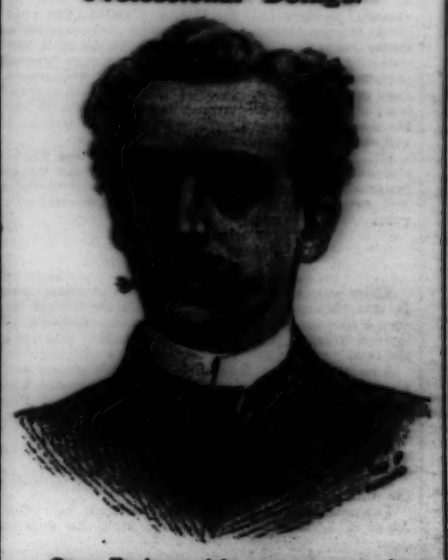
In speaking of the law, Mayor Grace said the construction finally placed upon it was perhaps more sweeping than was originally intended. Beer was, perhaps, not more harmful when drunk in moderation in well conducted concert gardens than elsewhere. It was the duty of the police, however, to enforce the law, not only in letter but in spirit.

The agitation will probably lead to more liberal legislation on the subject by the next Legislature.

SELLING OUT THE PROPERTIES.

To all appearances the cosy little Criterion Theatre in Brooklyn did a prosperous business during the past season; but a recent call upon the Sheriff to sell out the scenery and properties for the benefit of creditors of the former managers would seem to indicate a different state of affairs. The cause of this recent action is a claim against Sisson and Hilliard for rent. The two managers brought out many good plays at the theatre, and the audiences at some of them were large and encouraging; at others small and listless. Messrs. Sisson and Hilliard did all they could, however, to make the new theatre a success. They not only tried old and established plays and companies, but also amateurs of capability. When the season was nearly at an end the management was out of money and $1,188 was due for rent and salaries. They gave it up, leaving rent unpaid. For a considerable period the owner has held a judgment against them, and under that judgment the Sheriff will make the sale. Next season the theatre will be under new management.

Professional Doings.



—Oscar Eagle, a rising young actor, is reengaged for Helene Adell's leading support. Mr. Eagle has made rapid progress during the last few years. THE MIRROR heads this paragraph with his portrait.

—J. H. McVicker left town for Chicago last (Wednesday) night.

—Inez Rochelle, leading lady, is disengaged for next season.

—Evans and Hoey are expected from Europe about August 1.

—Ida Burrows and Tillie Shields go with Patti Rosa's company.

—Myra Goodwin will open her season in Sin in this city on Sept. 27.

—Henry Chanfrau opens his season at the Boston Museum on Sept. 6.

—Edward Warren has been engaged by Arthur Rehan for Nancy and Co.

—H. E. Walton proposes to revive His Last Legs and Two Roses next season.

—Jacques Kruger has been engaged for Conried's Gypsy Baron company.

—Ed. A. Stevens will pilot Helen Blythe in a new melodrama by Frank Harvey.

—Jesse Williams has been engaged to arrange all the music for Rhea's plays.

—Otto Hasselman, of the Indianapolis Journal Printing Company, is in town.

—M. B. Curtis has decided to try the other side of the Atlantic with Sam'l of Posen.

—Marius de Lazare is now "collaborating" with Press Eldridge at Koster and Bial's.

—Fred. Intropidi has been engaged as musical director of the Soldiers and Sweethearts company.

—Zitka will be the opening attraction at Harry Miner's new Newark Theatre on Sept. 6.

—Charles A. Loder has closed with the Australian Novelty company, which is bound for Australia.

—Under the Polar Star, by Clay Greene and David Belasco, has met with success in San Francisco.

—At the close of Tony Pastor's road season Leopold and Bunnell, the musical team, will dissolve partnership.

—Charles Miller, manager of the Opera House, Columbus, Ohio, arrived in town yesterday (Wednesday).

—The People's Theatre will be closed until August 30, and during the interim will be thoroughly renovated.

—Six children will be carried along to do the bird-burying in May Blossom for Ben Maginley next season.

—Sam B. Vilia and Agnes Wallace Villa have secured from Frank Sanger the right to produce In His Power.

—H. S. Taylor has been appointed sole agent of the Grand Opera Houses of St. Paul and Minneapolis, Minn.

—It is said that J. B. Pond will take the Belle Cole Concert company under his managerial wing next season.

—George A. Dickson, manager of Dickson's Grand Opera House, Indianapolis, arrived in the city on Saturday last.

—George C. Boniface, Jr., denies the report that he has been engaged for any of Colonel McCaull's opera companies.

—Harry Rich's Alabama Minstrels, consisting of forty excellent people, open in Brooklyn, E. D., next week.

—Charles Coote, the well-known comedian, has been engaged for George S. Knight's Over the Garden Wall company.

—Richard Mansfield and Rose Coghlan appear at the Union Square Theatre next season, both for extended engagements.

—Twenty weeks of Louise Rial's season in Fortune's Fool for next season have already been booked through H. S. Taylor.

—In another month we need no longer refer to "next season;" it will be here. A score of venturesome companies will be in the field.

—Adeline Stanhope has been specially engaged by Harry Miner to appear in a prominent part in Zitka the coming season.

—John H. Robb left the city on Tuesday for a watering-place near Boston, where he will spend the Summer with his family.

—J. O. Barrows opens at Asbury Park with Marion Booth in In Honor Bound next Monday night. Al. Feeley also appears in the cast.

—Al. Hayman writes to a friend in this city that he will arrive in New York about August 1. Mr. Hayman often arrives and often departs.

—A variety company has gone North under the wing of the Bijou Opera House management. It opened in St. John, N. B., last night.

—S. P. Norman does not manage Murray and Murphy next season. He asked Mr. Hill to relieve him, and will probably go with Pepita.

—Minnie Conway, George Osborne and Annie Adams will be the principal support of Osmond Tearle in his new play, Kenneth Gordon.

—Mary Helena Zachos, daughter of [illegible] Zachos, President of the Cosmos Underwear Co., will be a member of the Hagerty May Blossom company.

—Larry H. Reist, manager of the Grand Opera House, Dayton, O., arrived in the city on Sunday. He will remain here for three or four weeks.

—H. S. Taylor has added the Opera House at Oshkosh, Wis., and the Opera House at Huntington, Pa., to the list of theatres he represents.

—Edna Earle, a very handsome and promising young actress, will probably play the part of Julia in The Gladiator in support of R. L. Downing.

—John Cobbs, business manager for the English tragedian, Wilson Barrett, who appears at the Star Theatre in October, will soon arrive on this side.

—M. A. Kennedy has been engaged for the leading comedy part in the Lyceum Theatre production of H. C. De Mille's new play, The Main Line.

—Lilford Arthur is spending the Summer between Norwalk, Nyack and New York, and bending his physical energies to boating and his mental to fishing.

—Mrs. Hattie Pike, wife of John F. Pike, stage-manager of Shelby's Academy of Music, Chicago, has been engaged to play leading business with J. J. Dowling.

—Harry Clapham, Jr., will manage Helene Adell's company next season. The young man is the son of a veteran in management and is by no means without experience.

—Roland G. I. Barnett, who has been ill nearly all Winter with an ear and throat trouble, is entirely recovered. He will shortly reengage in operatic management.

—W. Ingraham, formerly in John McCullough's support, and last season with Lizzie Evans, has been engaged by J. H. Mack for Robert L. Downing's company.

—From the roof-garden of the Casino a fine birdseye view of the fireworks display all over the city was to be had on Monday night, and as a consequence the place was crowded till long after midnight.

—Wesley Sisson arrived from Europe last week. In spite of reports to the contrary, he asserts that negotiations are still pending for a tour of this country by the Meiningen Dramatic company.

—Clara Morris is in demand for the opening of five new theatres, and if dates can be arranged she will probably appear as the opening attraction. Her opening date in San Francisco is Jan. 29.

—Mr. and Mrs. John Reed, parents of Roland Reed, are expected to-day on a visit to their son. They are staid Philadelphians and have a horror of New York; but the son coaxes them over once in awhile.

—Dick Gorman is playing his German-American drama, Conrad, at the Harlem Pavilion Theatre this week. He is doing the best business of the season at that resort, and the audiences test the capacity of the house.

—Charles W. Pope's version of The Gladiator is from the French of Sournet and is not Dr. Bird's play of that name. It is to be produced on Mr. Pope's tour through the country only when the local managers request it.

—"So far as I know," said Alfred Hayman, the advance representative of Annie Pixley, to a MIRROR reporter, "the report that Miss Pixley is to leave the stage on account of the death of her only son, Thomas, which occurred last Saturday, is untrue. I am the only representative of Miss Pixley in New York, and I never gave any paper or any person authority for making such a statement. The route has been made, a great part of the company engaged, the printing is being gotten ready, and everything is going on the same as before. In fact, I shall continue to transact all business necessary for the season until Miss Pixley orders otherwise."

—Once again Doré Davidson's Lent has closed season under a cloud. J. F. Barry, the business manager, writes THE MIRROR in substance: "It was represented that C. A. Harned, uncle to Mrs. Doré Davidson (Kassie Austen), was supplying the needful; but the gentleman telegraphed a big printing company in Cincinnati that he had nothing to do with the company. On arriving in Buffalo the company struck for salary. Two weeks were already due. Davidson sneered at them. To protect himself, H. R. Jacobs, the local manager, engaged the company for the week. On an attachment for salary, Davidson promptly bobbed up with the old chestnut—bill of sale to his wife. Business for the six weeks was good, and yet two weeks' salaries are due."

—"To judge from the present outlook, Roland Reed's season is going to be a splendid one," said Edwin B. Jack, the acting manager of the comedian, to a MIRROR reporter the other day. "His principal play will be Humbug, and with the boom given both the piece and Mr. Reed by their joint New York success, I don't see how we can help doing a good business. We have already booked the entire forty-five weeks season, and of all the dates there are only three or four weeks of one-night stands. During the Fall we pay three visits to New York—to the Grand Opera House, to Harlem and to the Windsor Theatre. We play two engagements in Chicago and go to San Francisco in the Fall. Our full company has been engaged. It will consist of Alice Hastings, Patrice, Bessie Hunter, Herbert Ayling, Ferd. Hight, W. C. Andrews, Julian Reed and Joseph Gobay."

—In the United States Court, Chicago, on Tuesday morning, Judge Blodgett decided in favor of Rudolph Aronson in his suit against George Fleckenstein and others in the matter of the production of Erminie. Mr. Aronson claimed that in March last he bought of Harry Paulton and others the sole right to produce the operetta in the United States and Canada; that the composition had never been published, and that he had copyrighted the same. The Chicago Casino folks have been playing it since June 26, and advertising it as "Latest New York success," etc. The Judge, in deciding the motion, said that he had no doubt the defendants intended to make believe that the operetta they produced was the same as the one which complainant had produced in New York. It was admitted that before Aronson acquired the right to the piece in the United States the songs and vocal score had been published and put on sale with the knowledge and consent of the owners; but it was shown that the orchestration, orchestra parts, and libretto had not been published. Manager Aronson is congratulated on his victory.

PROVINCIAL.

BOSTON.

The Bridal Trap was the attraction last week at the Boston Theatre, and was moderately successful from a box-office point of view. Musically it is a very dainty affair, and the libretto by Sydney Rosenfeld is one of his best adaptations. Louis De Lange was fair as the Steward, as was Harry Millis as Grivolin, and Francis Gaillard as the Count. Laura Clement was too English, you know, as Rosette. The French piquancy that should have been seen was lost entirely in a certain English comedy, matronly dignity, very good in its way, but not there. Jennie Prince, as Marion, was decidedly the best in action of all the people.

Old Lavender was put on at the Boston Museum for the third week of the Harrigan engagement, and proved to be a better play than The Leather Patch, though possibly with fewer humorous situations. However, Mr. Harrigan himself had a better chance for character acting in the title-role, and he availed himself of all opportunities. Annie Yeamans did a fine bit of character acting also as Mother Crawford, and Dan Collyer as Dick.

Jessie Dougle appeared during the week at Oakland Garden in F'lip of Gold Gulch, a play of the M'lim order, in which she enacted the title role in a generally creditable way, well sustained by J. M. Francoeur as John Dawson, and Nellie Devere as Stumps. Miss Dougle danced well, and Miss Devere sang tolerably several songs, two of them being by Frank N. Scott.

Professor Crocker's Equitationals, consisting of sixteen thoroughbred Arabian horses, began a series of performances at the Windsor Theatre Monday evening. The animals showed themselves to be under excellent training, and performed a variety of tricks, to the delight of large audiences. The horses are in for a long run, and there is no reason why they should not enter the race for popular favor, since they will compare very favorably with a good many brutal bipeds. When I see a fine horse of more than usual intelligence, I invoke upon him the blessing of Dean Swift, and wish he could read the eccentric clergyman's great satire.

Ida Siddons remained another week at Austin's Pavilion.

I had heard a great deal of F'lip before I went to Oakland Garden so to its being very bad and all that; so I asked Frank N. Scott, the business manager of the Garden, about it, hesitating him to tell me about it, so I should not be obliged to go out; but to all my entreaties he turned a deaf ear, begging that I would allow him to preserve a dignified silence.

Oakland Garden has had a hard time. The first two weeks of the season, with good attractions, the weather was terrible; the next, with good weather, the attraction was on a par with the weather of the previous fortnight.

Corinne is the next attraction at Oakland Garden. This will be her last appearance before going abroad for study.

Manager Isaac B. Rich is enjoying a run through Vermont and New Hampshire, and will bob up serenely soon in Newport.

Zelie de Lussan was at the Tremont House a day or two last week, but has gone to Stamford, Conn., where she is the guest of Gen. and Mrs. Crawford.

Napier Lothian will be off for Saratoga with his orchestra before this letter gets into print.

Martin Drake, the treasurer of the Globe Theatre, is at the Atlantic House, Nantasket Beach.

Manager Eugene Tompkins, who has been enjoying a ten days sojourn at Niagara Falls and a trip through Canada, has returned home.

Charles Kent, the fine character actor of the Boston Museum for the past few seasons, has refused several advantageous offers made him, and has closed a contract of partnership with R. I. Dillon and Annie M. Ames to go out with a new piece entitled Condemned to Death, the season of which will begin early in September, and the dates for which are being filled rapidly.

The promenade concerts at Music Hall continue very popular under the excellent management of C. E. Ellis, and the baton of John C. Mullaly.

Quite a sensation has been treated in Boston by the announcement that Katie Stokes will re-enter the arena with the J. B. Doris Circus for four performances in the environs of Boston, July 7, 8, 9 and 10.

I met Mark Welf, your former correspondent, a few moments ago, and he wishes me to say to MIRROR readers that he met Bessie Lemon, the pretty drummer of The Bridal Trap, at a social Sunday evening, when she spoke very highly of critics and correspondents. Mark reciprocated her taffy, but took pains to inform her that he could not be drawn into The Bridal Trap, as he was already married. That's the kind of a man Mark is. Where were some of the rest of us?

PHILADELPHIA.

On last Thursday night the Casino opened its doors for the first time, and was soon crowded by an eager throng remarkable both for numbers and quality. The garden which now bears this somewhat imposing name has had an unfortunate history. Financial difficulties resulting from other business ventures, forced the retirement of its first proprietor and the closing of its doors. Spasmodic efforts have since been made to render it popularly attractive, but they have all resulted in disaster. All of these previous efforts have depended upon orchestral concerts for their success, and it now remains to be seen whether the vigor of theatrical management and the charms of light opera will prove more potent than former agencies. It is a bold move and merits the respect always due to nerve and determination. I may be a pessimist, or perhaps I am endowed with an unusually large development of the bump of caution, the heritage of a not very remote ancestry, but I certainly know the temper and tastes of our people, and I cannot help thinking that an entertainment has been provided which they really do not want. Candor compels me to say that the size and enthusiasm of the audience on the opening night was an immediate and silencing answer to my doubts and queries, and if the interest then apparent was real, and will prove abiding, my wisdom becomes a very cheap article compared with that of the management, and I will sincerely rejoice in its success and in my consequent enlightenment.

For the performance given, which included The Crimson Scarf and The Contrabandists, I have only praise. The latter work especially was well sung and acted. It was well received by the audience and was greeted by frequent laughter and applause. The cast was well selected both for vocal and histrionic ability, and the orchestra was very good, although in the main too loud—a fault that no doubt has been remedied. The names of the various members of the co. I gave in my last, and while I extend to them general commendation, I will not make individual mention until I hear them in other works, which are in active preparation. E. Baumblast, the lessee and proprietor, is a gentleman well known in this city and experienced as a public entertainer. His active attention to his business and his genial welcome for he guests have made him deservedly popular. William S. Moore, the manager, was connected with the success at the Temple Theatre, and through his former connection with Harry Miner is as well known in New York as he is here.

The People's Opera co. continues to render The Mikado at the Arch Street Opera House, which proves that the venture must be paying. The Mascotte is to follow

NEW ORLEANS.

Things theatrical are as dull here as a camp-meeting before the shouters arrive. The "Green-Room Gossip" man of the *Picayune* evidently considers this a good thing, if one may judge from the following, clipped from the issue of June 27: "New Orleans is blessed. No circus, no bad theatrical performances, no worse comic opera, no amusements to disturb the peace of Summer. New Orleans is taking a good rest, and when the proper season comes for stage performances, will return to such pleasures with renewed zeal."

Fanny Hunt D'Alma, one of our leading amateur singers and musicians, recently returned from Baton Rouge, where she, with the assistance of W. T. Francis, the director of the Amateur Opera co., and James Durel, the principal bass of the same organization, gave a concert before the Governor and members of the Legislature. Bernard C. Shields, a member of the Shakespeare Club and a first-rate elocutionist, also assisted, and gave one of his selections.

A picture of Lawrence Barrett is exposed to the gaze of the curious, among a host of others, by a prominent Canal street photographer.

Frederick N. Innes, the trombonist who is advertised as having delighted all the crowned heads of Europe by his skill on that unwieldy instrument, is giving concerts at Spanish Fort. He plays very well, and is a decided attraction.

The benefit tendered to Prudence Cole by the members of the Shakespeare Club has gradually grown to such proportions that it now promises to be a very enjoyable affair. Lewis Gilleapie, fresh from the Lyceum Theatre, London, will assist and play Pygmalion to Miss Cole's Galatea in a scene from that play. Mr. Gilleapie, who, it seems, is a native of New Orleans, has not been here, professionally or otherwise, in four years. He has had great success as an actor in England. He made his debut at the Lyceum Theatre as a member of Mary Anderson's co. in Comedy and Tragedy. His success was so marked that he was re-engaged by Miss Anderson for the season of 1885 86, which opened at Stratford-on-Avon August 29, 1885, and ended in New York May 22, 1886. He was also a member of Lawrence Barrett's co. during the tragedian's short season in London. He only remains here a few weeks, when he leaves to make arrangements for next season.

Rentz intends to make some changes in his—I don't know whether to call it a circus or a theatre. The only change that redeem it from being a circus is that it is really a building and that it has a stage. But the old-fashioned wooden seats and the bare grounds, coupled with the sing-song of the peanut-vender, remind one rather forcibly of Forepaugh, for you know Barnum has never yet visited us. Joseph W. Piggott will paint a drop-curtain.

Eugene Gorman's little co. is giving very good performances at Milnesbury. Mlle. Josit gives a high-wire ascension previous to the performance. The night I was out there the performance opened with the Leston Sisters in a very clever specialty. Prof. George N. Nagle then gave very convincing feats of strength on the horizontal bars. After a short intermission during which the neighboring saloons did a rushing business, Louise Mario, who was extravagantly billed as the American nightingale, gave several vocal selections. William Butler then gave a specialty which was "good enough" to be so called. Hattie Howard, the beauty of the troupe, closed up the second intermission with several very pleasing songs. James Mullen also gave a specialty, the whole concluding with a very laughable sketch entitled The Intelligence Office. Milnesbury in days gone by was *the resort* of New Orleans, and there is no reason why it should not be so now. Mr. Trisconi, the proprietor, is exerting himself in this direction, and will no doubt succeed.

Mr. Ridgeli doubtless hates to leave his pleasant retreat at Pass Christian for New York. He has ably demonstrated the fact that a manager may transact his business without living in New York one-half of the year.

SAN FRANCISCO.

JUNE 29.

There was no sensation last week in theatrical circles. It was thought that Clay Greene's Deadwood Stage would produce one at the California, but it didn't. His Golden Giant is generally accepted as the best work of the two.

Anselma was the flutter of the stock season at the Baldwin, but it did not redeem the engagement financially. It ran till Saturday when the Lady of Lyons was brought out with the appearance of Mr. Mantell as Claude. Miss Eyre as Pauline.

La Perichole crowded the Tivoli every night. So did John T. Raymond at the Bush in For Congress.

Convict 113 reports good business at the Alcazar all the week and satisfied audiences.

The most important opening last night was that of Alone in London at the Baldwin with the following cast:

PROLOGUE.

Annie Meadows	Cora S. Tanner
John Biddicomb	Henry Miller
Jack Wood	E. J. Holden
Richard Redcliffe	Charles Vandenhoff
Spriggins	J. Cooper
Tom Chickweed	Ada Dwyer
Jenkinson	Owen Fawcett
Matt	William Dorset

THE DRAMA.

Nan, a Flower Girl	Cora S. Tanner
Paul, her son	Little Baby Wilton
Richard Redcliffe	C. Vandenhoff
Mr. Burnaby	W. H. Crompton
Walter Burnaby, his son	G. Cahill
Ruth Clifden, his cousin	Charlotte Tittel
Spriggins, a swell	J. Co per
Jenkinson	Owen Fawcett
Liz Jenkinson	Maggie Holloway
Dick Johnson	Alf. L. Fisher
Tom Chickweed	Ada Dwyer
Mrs. Maloney	Kate Denin
John Biddicomb	Henry Miller

The house was well filled with an audience which greatly enjoyed the rich treat in store by way of good acting in a strong play, well-mounted, with beautiful scenery and bewildering stage effects.

I could not get to the opening of Carrie Swain's new play by George Hoey last night, and among the critics this morning the only coherent account is that of the *Alta:* "Carrie Swain made her reappearance last night in her new comedy-drama of Meg, the Ragamuffin, of course appearing in the leading part, the title role. The piece consists of a prologue and five acts, and has seventeen or eighteen speaking parts, which number might be reduced without interfering with the plot or action of the play. The prologue introduces a colored servant, two villains, a rich lawyer and a depot master, and in its progress introduces the stealing from a safe of some valuable papers, the kidnapping of a child, and the murder of the lawyer. The latter's body is discovered in his office by Paul Merton (Osbourne), who gives the alarm, and Luke, the servant, rushes in, accuses Merton of the murder, and the curtain goes down. In the first act, which introduces Meg, Merton appears as a convict after an incarceration of eighteen years. Meg claims to be a variety actress and an ex-circus performer, and proves the claim to the latter by turning somersaults, flip-flaps and cart-wheels, in true sawdust fashion, in another act. The description of the circus race would have done credit to Lady Gay Spanker, and her songs and dances were in the best style of the variety actress. The plot is principally worked out by Meg and the mesmeric manipulations of the now ex-convict on his former wife, who has become the wife of the murderer. 'As in such cases made and provided,' everything turns out well, and 'virtue has its reward,' etc. Some of the settings were fine, and the piece ran smoothly enough to have been a season or two on the road. Carrie Swain, who assumed disguises, is one of the best of protean artists, and has in her new play a strong card. The other characters of prominence were well played by George Osbourne, L. R. Stockwell, George R. Caine and J. W. McConnell. The audience was large and appreciative."

John T. Raymond closes his three weeks season at the Bush with Colonel Sellers, in which he opened last night to another profitable audience. It was the intention of the management to run Sellers Monday, Tuesday and Wednesday, then revive The Magistrate, but Sellers may go well enough without the other. The engagement has been very profitable throughout, and will send Mr. Raymond out in better humor and in richer purse than when last here, and it is desirable that this is the case, and that he will not again tell the Eastern reporters what a bad, wicked place San Francisco is.

As usual, the Tivoli has opened with Offenbach's comic opera, La Perichole, to big houses and such success as to insure another week's profitable run. Helen Dingeon, the captivating prima donna, has won new laurels for herself in her rendition of the Letter and Drinking songs, exhibiting touching pathos in the one and charming abandon in the other. A. Messmer is always pleasing with his clear, sweet tenor, but doubly so now that he rouses himself to action as in the second act. Ed. Stevens as the Old Prisoner and W. F. Rochester as Don Andreas are thoroughly enjoyable. Too bad Stevens is so young, he can be so gracefully old.

Under the Polar Star, the joint work of Clay Greene and David Belasco, will receive its first production to-night, upon the stage of the California Theatre. Here is what Mr. Barnes, of the *Call*, says in regard to it: "As far as can be gathered from information and a casual glance at the preparations on the stage, all of the promises made in the glaring posters and high-sounding advertisements will be fully verified. Scenic painter Wilkins and a force of assistants have prepared a series of magnificent scenes, and these, with the united efforts of carpenters and property men, will present a series of stage pictures that have never been excelled on the California stage. The aurora borealis will be seen in all its phantasmal splendor, the most startling effect of the polar world. The Arctic perihelion or five moons will be presented for the first time on any stage, and the gallant heroes will be received back to terra firma by a naval pageant including officers, marines, sailors and Blum's full brass band. There will be a truthful representation of the midnight sun. Aside from its scenic effects, Under the Polar Star is said to be an exceptionally good play in a dramatic sense. Incidents have been taken from Jules Verne, Dr. Kane's Arctic explorations, and the journals of De Long, Greely, Gilder and others. When the play was written Lieutenant J. W. Dannenhower, who evinced a warm interest in it, gave Mr. Greene many valuable suggestions. Among these may be mentioned the prayer on the ice, with the attendant departure of two men in search of relief, and the pathetic death of Alexy, the faithful guide and hunter. The scene where the abandoned heroes are rescued by the relief ship will be almost an exact reproduction of the dramatic rescue of Greely and his companions. A tender love story, full of pathos and self-sacrifice, runs through the play, and the somber scenes will be more than overbalanced by an exceptionally strong comedy element, there being no less than three first comedy characters, to be played by Wallace, Holland and Bishop."

This is the cast:

John Hamilton, Commander Polar Star	D. H. Harkins
Harry Carleton, Surgeon	McKee Rankin
William Brandon, First Officer	Frank Mordaunt
Washington Post, Historiographer	Joseph Holland
Archimedes Catapult, L. L. S.	J. J. Wallace
Jimmy O'Regan, Boatswain	C. B. Bishop
Alexis, an Alaskan	C. G. Ray
Brierly, Carpenter	Scott Cooper
Captain Rogers, U. S. N.	Hardee Kirkland
Benton	Robert Murray
Old Penn	C. J Greene
Nicholas	R. G. Carleton
Helen Blaine, afterward disguised as the cabin boy, Joe	Mabel Burt
Mary Hamilton, wife of the Captain	Mrs. F. M. Bates
Maggie, O'Regan's sweetheart	Trella Foltz

St. Luke's Hospital will take a benefit Tuesday, July 6th, at the California.

Sarah Lawson, the debutante, read a poem for the Wheelmen at the California Saturday night.

George McCormick had a hemorrhage of the lungs Friday night and he could not appear in the cast at the Alcazar.

The musicale receptions beginning Oct. 15, at the Odd Fellows Hall, under the direction of August Hinrichs, promise to be very fashionable. John H. Hunter is attending to the business arrangements, and he has thus far recorded over 400 subscribers to the six concerts.

Frank McKee leaves this week for New York. He and A Tin Soldier will be an after-a-while attraction at the Bush Street Theatre. Frank has made lots of friends this trip, and they will all be here to attend his first-night performance.

Mr. Kohlman of San Francisco is said to have written a new play for Katie Mayhew, called A Day at Vassar, which she will produce next season.

The Tivoli announces Audran's latest opera for next week.

The *Argonaut* says this of the proprietor of the California: "McKee Rankin is compelled, by the exigencies of the two parts he plays in The Deadwood Stage, to change clothes three or four times in every act. He has devised an ingenious method for doing this. The change involves every article of clothing except footgear, and the highly-polished boots of Harry Devoy are the only things that mar the appearance of Joe Stark to the hypercritical observer."

Jack Cretien, of the *Examiner*, and Charley Hall, manager of the Bush, have been visiting Lake Tahoe together. Jack says they caught several fish one afternoon, while Charley says he doesn't remember that they went fishing at all. Verily, Charley and Jack did not fish together.

Robert Vernon, Logan Paul, W. W. Thomson, Louis Belmour and George Wessells all returned from the Alsberg-Morrison company last week.

Helen Mason has joined the M. B. Curtis co. for a new role, to be written for her the new play, Caught in a Cover.

Ed. Barrett should wear his hair shorter. He is rather a nice-looking fellow, and would appear still better with short hirsute.

Robert Mantell and W. J. Ferguson left for New York yesterday. Several of the New York stock company remain, and their names may be seen in the cast of Alone in London.

Bella Moore and A Mountain Pink come to the Bush after The Bunch of Keys.

Mme. Modjeska opens at the Baldwin, 12th. She has been an admired figure of the surf at Santa Cruz.

Long years ago Joe Redding wrote a waltz for Emelie Melville called the Hebe Waltz, which is still popular here and elsewhere. The other night Joe found himself in company with some friends from New York, and sat down at the piano. They begged him to play something of his own composition, and he gave them several. Finally he began to play the Hebe Waltz. He noticed a kind of faint grin come over the New York faces. He did not quite understand it until an old college chum of his said: "Say, Joe, that's a little thin. That's the great hit of Pepita, Solomon's new opera, in New York." Joe was mad. It takes a great deal to make Joe mad, but that did touch him. Next morning he got a printed copy of the waltz and sent it to his New York friends, and they declare that Solomon has appropriated it and is making a reputation out of it in the East.—*Undertones.*

Caught in a Corner, M. B. Curtis' new play, will first see light at the Bush Street Theatre, under the joint rehearsal and direction of Clay Greene and David Belasco, 26th.

Helen Mason and Eleanor Carey attended a reception last week given in their honor by Mrs. Artist Cobb.

Manager Al. Hayman arrived home from New York last Wednesday, accompanied by Mrs. Hayman, and returns to New York in August.

A Honolulu report is that W. E. Sheridan had a severe stroke of paralysis before arrival there of the steamer which carries him to Australia.

The Osbourne-Stockwell co. may be cast at the Alcazar for Dan O'Connell's new old play, The Red Fox.

Sam Meyers is the manager of Charley Reed's Comedy and Minstrel co., which opened very successfully at Stockton last night.

The Newsboys' Association had a benefit Friday night, the Bay City Wheelmen Saturday night and the Native Sons of the Golden West on Monday night—all at the California Theatre. Charley Reed appeared for the newsboys, and they almost tore off the plaster applauding him. Deadwood Stage was the attraction for all.

Jake Gottlob, the treasurer of the Bush Street Theatre, will wear diamonds after the 7th, as on that date he takes a benefit with the Bunch of Keys the attractions.

It is said that Al. Hayman has contracted with Ellen Terry for the season of 1887 8.

Genevieve Lytton comes from London as support to Modjeska.

Charley Frohman was lately indulging in reminiscent tales of his career as an Uncle Tom's Cabin manager. "We were down in Savannah," said he, "and had a genuine coon to play Uncle Tom. He was easily rattled, and every night he used to make queerest breaks in his lines. One night he got the word from Eva: 'Uncle Tom, when you die where are you going?' 'Up in de flies, Miss Eba, up in de flies,' was the old darky's instant and grave response, as he rolled the whites of his eyes upward. He had heard something about the flies and his simple mind confused them with the skies.

McCallum and Nannery are said to be the new lessees of the Grand Opera House. It is also said that they will bring out the new military drama, The Field of Honor, on the 26th, and that Joseph Grismer and Phœbe Davis will play the leading roles.

J. N. Long, under whose management Jeffreys Lewis is playing an interior tour, reports business splendid all along the line.

A peculiar incident of Convict 113 was the fact that the names of Anna Boyle and J. W. Summers were features on the bill, while that of George Osborne was not.

Adelaide Emerson, another pretty girl from Oakland, will make her debut at the California Theatre 12th as Comtesse de Manleon in The Serf.

At her benefit about twelve floral stands were passed over the footlights to Miss Eyre.

Convict 113 was well billed—so well that the title was pasted all over the Alcazar box-office window, much to the embarassment of Treasurer Will Adams, who would rather sell tickets all day and night, than be asked by strange country people if he was the convict.

Campobello is back from Honolulu, but the Joran Sisters went on to Sydney.

It is stated that J. C. Williams, the Australia manager, is backing Agnes Robertson-Boucicault in her forthcoming American tour.

Manager J. W. Simmons, lately lessee and proprietor of the Metropolitan, Sacramento, has taken a lease of Haverly's Theatre here and opens with Birch and Cotton's Minstrels Saturday night, 3d.

Louise Dillon has been engaged by Mr. Hayman to play the American girl with Modjeska in Madjezda.

George Osborne and L. R. Stockwell have organized a comedy co., members of which include nearly all the names in the cast of Carrie Swaine's support at the Alcazar.

Pretty Adele Waters is receiving praises from every source for her performance of Peg Stark in the Deadwood Stage.

Charles Dobson, the banjoist, has settled here permanently.

Gustave Hinrichs, director of the American Opera co., will be here early in July to superintend the coming of the American Opera co. in September. He will find time to run around to the Tivoli and put his feet on Joe Krelling's desk and I fancy Joe will give him anything he wants in the the theatre. Gustave will also have Billy Furst conduct the orchestra—Gus old orchestra—which is the very best in San Francisco, and made so by its old conductor, Hinrichs, and kept so by Furst.

ST. LOUIS.

The Thompson Opera co. scored another success last week. The Mascotte was put on the stage at the Cave as handsomely as regards costumes as it has been done in this city at any time. Great credit should be given to Harry Standish, the stage manager, who designed all the costumes worn during the opera. Mrs. Page, mother of Nellie Page Shattuck, superintended the making of them. Mr. Thompson intends to make The Mascotte a leading opera of his repertoire next season—so his instructions in ordering the costumes were not only pleasing to the eye but durable. William Wolff as Lorenzo and Dick Golden as Rocco divided the honors of the comedy, and when they were on the stage the audience was in a constant roar. The two comedians had to respond to four encores every night while on in the last act. Bettina, sung by Agnes Hallock, was satisfactory to the most critical, and her solos and duets were always encored. Amy Harvey undertook the difficult role for an actress of Frederick, and looked and sang the part so well that what little she had to do was well received. Fiametti, by Hattie Starr, and Luigi by Carrie Van Pelt, were characters evenly played and well sustained. George Olmi as Pippo received quite an ovation. The drilling of the chorus was greatly admired by our local military boys, who never miss a night. Pirates of Penzance this week.

Olivette, at the Park theatre, is meeting with varying success, Jean Delmar's Olivette, Frank Grainger's De Merriman, and Nat Childs' Coquelicot are all well rendered. C. E. Filley, manager of the garden, is making a strong fight to secure patronage enough to pay him for his well-deserved efforts in contributing to the Summer amusements of the southsiders.

Casino: A High Old Time opened the ball here; the the farce being funny, rendered so by its author, W. J. Mills, playing the character of an irascible old man so well. Clarence and Bessie Hall in a sketch, Just by Chance, introduced the novel feature of a singing dog. Tony Ryan and Lizzie Hall in a musical sketch caught the house. Tony Ryan's juggling with an xylophone was as good as has ever been seen in the city. Night Hawks closed the performance by exposing the panel game in all of its bearings on society.

Dick Parker, who was stage manager last season at the Casino, had a benefit at the Palace Theatre on the 13th. His old admirers turned out in force.

The Siege of Vicksburg opened here on the 3d to a crowded house. It is located out at the Union Baseball Park, and on the night of the 4th, by way of introducing the novelty, about $2,500 in fireworks exploded, doing considerable damage.

James Hannerty, late Treasurer of the Standard, is a Pooh-Bah in things theatrical. He is a new manager of the Siege of Paris, business manager of Uhrig's Cave, treasurer of a mining company, and more to come.

J. E. Fries, the collector of theatrical photos, etc., has more correspondence with people in the profession than half the managers.

COLUMBUS.

The American Comedians (I think the name queered the party), in Parted, Camille and Ticket-of-Leave Man, did not do a very large business at the Grand the past week, although the plays were put on in good style. Edna Courtney, Idalia McDonald, O. H. Barr, J. A. Curran and E. A. Locke were the principal people. This week Hall and Boyd's Specialty Comedy co., with Muldoon's Picnic for the afterpiece.

At the Park Edith Sinclair's Comedy co. put on Harry Jackson's play, Betty. It failed to score, and A Box of Cash was substituted Thursday and kept on the rest of the week. Owing to scarcity of "summer snaps," the house closed Saturday night, and will probably not reopen till the middle of August.

The Leland Opera co. in concert at Heuneauer's did not draw very well the first part of the week, and putting on The Mikado the last part did not help business very much. This week a specialty co. will have the floor. The De Haas', who do a very clever turn, Ida Howells, W. F. Ryan, Fred. Darling, Dessie DeEsta and J. Arteur Doty are among the names on the programme.

Business at Schneider's is very good. The new faces this week are Thomas Galvin, Ella Thorn, Taylor and Russell and Alice Evans.

A benefit to Jennie Calef will take place 11th at the Grand. Manager Miller gives the house free, and the orchestra, through their leader, Charles Schneider, have volunteered. A good programme has been arranged, and as the little lady has numerous friends here the affair will no doubt be a success.

Lillian Lawrence and Effie Darling, of the Leland Opera co., will probably leave for the East early this week.

Harry Whitney, at present treasurer of the Grand and formerly manager of Nobody's Claim, will be on the road again next season as manager, with one third interest, of Merritt and Pettitt's play, Condemned to Death. Mr. Whitney is a great hustler and already has time filled to Jan. 12.

On Friday Will J. Dixon went on and took the part of Jem Dalton in Ticket-of-Leave Man at short notice. He will remain with the party two or three weeks.

Manager Hampson, of the Park, made a flying trip to New York last week in the interest of his house.

W. N. McGuffin, the Newcastle, Pa., correspondent of THE MIRROR, made a pleasant call on yours truly 30th.

Manager James Miller has gone to New York to book attractions. George A. Backus and James H. Adams, manager of the Cold Day co., went on the same train.

Manager Andrew Waldron is in the city. He reports that his star, Jennie Calef, is still confined to her bed in Sandusky with a broken knee-cap.

P. J. Buan of the Bennett and Moulton co., who has been visiting here since the close of the season, left for his home in Philadelphia Friday.

The benefit to Manager James G. Miller at the Grand on the 15th, will be a big affair. The Four Comets Comedy co. will be the principal attraction, besides which a number of local lights have volunteered. Mr. Miller and Allen O'Myers will sing their great success, "His Heart was True to Poll," which is alone enough to draw a full house.

Jennie Hibbard and Robert Livingston of the Bennett and Mounton party, are still in town.

The last benefit of the the season will be one tendered to the excellent orchestra at the Grand. It will probably take place in about a month.

JERSEY CITY.

The excessive heat and lack of theatrical attractions makes it city a good place to emigrate from during the Summer. All the amusement lovers left must either seek Hoboken or be satisfied with the Indian show. At the latter place a very fair entertainment is given, and the seating capacity has been greatly enlarged. Among the co. are Dan and Gussie Hart, in their specialties; Billy Chambers, Irish clown; Professor Jesse De Silva, "tidy" song and-dance artist, and Professor Hodgkins' marionettes. Major Burke in his lightning drill was billed, but did not appear. Professor De Silva gave your correspondent some very interesting information, and proved himself a very courteous gentleman.

At Hoboken, Cronheim's Theatre is doing a good business. Lost week the Leonzo Brothers, supported by Ed. Clifford, J. W. Macready, Mai Estelle and a good co., in The Planter's Child. This week an excellent variety co. will be the attraction, including Fred. Russell, Aimee Zanfretta, Levarde Sisters, Zanfretta, the King of the Wire; Lizzie Whitehall and James and Frankie Hall.

On closing their engagement, the Leonzo Brothers presented Mai Estelle with a very handsome and valuable Prince Charles spaniel as a souvenir.

The outside walls of Wareing's new theatre are almost completed.

DENVER.

The best attraction the new management has had since it assumed control of the Academy is Harry Lacy's Planter's Wife co. A goodly proportion of the time has been filled by cheap cos., playing, presumably, unauthorized plays, and it is a decided relief to get a glimpse of people who are the possessors of ability, and who appear in a meritorious play, as the Planter's Wife is conceded to be. Mr. Lacy's co., as it is now organized, contains himself, Louise Rial, Mary Young, Kate Hawthorne, Katherine Sheppard, Mason Mitchell, J. J. McCready, Charles H Hopper and George Reynolds. It would not be amiss to mention Miss Rial's Edith in particular. It is an excellent characterization, almost great in certain parts. Monday night a large audience was present, and the week promises very fair results in a financial way. Week of 5th the Edith Sinclair Comedy co. in A Box of Cash. Then Yank Newell's Opera co. for a six weeks' stay.

The season at the Tabor opens 26th with John T. Raymond as the attraction.

Hugh Fay has been in town. He will Summer in the State.

Week of 5th Sells Brothers' exhibit their circus in the surrounding towns. They are here only one day, and that's tomorrow (Saturday). Three performances will be given, and the attendance will be large at each, for, if there's anything more than another the Denver people like, it's a circus.

Harry Lacy closes his season here.

The new dyclorama of the Battle of Gettysburg is rapidly approaching completion. As it is something new out here, it will surely take. It will be in shape by the 24th.

Charlotte Thompson played The Planter's Wife in Armory Hall in 1881, so says the *Tribune*.

Mason Mitchell, a leading member of Harry Lacy's co. and of Riel Rebellion notoriety, leaves for Tucson, Arizona, when the season closes. He goes to hunt the frisky Indian, it is said.

Herman Bohm leaves in a day or two to fill his new position, that of advance agent for Wilson and Rankin's Minstrels. He goes to Milwaukee.

A man named Trelear, who dabbles in theatricals now and then, has charge of the doings at the Exposition on Sunday.

J. A. Lamphere, the scenic artist of the Tabor, is now at work on S. D. Hunter's theatre in Greeley.

From the *Tribune*: "The strange life and tragic death of Ludwig of Bavaria offers an opportunity to the dramatists to write a great tragedy. The character of Ludwig was not unlike that which Shakespeare gave to Hamlet. Wagner's music could be introduced with grand effect."

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The Stanton Post of the G. A. R. gave a patriotic entertainment June 22. It was largely attended. The exercises of the graduating class of our High School drew a packed house 23d. Our local club, known as The Owl Dramatic Club, appeared in Deception 25th and 26th and matinee 26th and drew large houses. They gave an excellent rendition of the play and were vociferously applauded. Manager Lehman as Broyn Tremain Loftus, was especially good. Zamloch, the Australian conjurer, opened a week's engagement 28th. John T. Raymond comes for a week 5th and will appear in Colonel Sellers, The Magistrate, Risks and In Chancery. The genial treasurer of the Grand Opera House, Frank W. Conant, takes a benefit 15th. Bella Moore in A Mountain Pink, 16th. Mme. Modjeska week of August 2.

SAN JOSE.

California Theatre (C. J. Martin, manager): The Sparks Comedy co. appeared June 29 in A Bunch of Keys to a large dress-circle and crowded gallery. The members of the co. proved their inability to either act or sing, and succeeded in giving one of the worst performances ever presented by a professional party at this theatre.

Item: Manager Martin has made a popular move by reducing prices from one dollar and seventy-five cents to seventy-five and fifty cents.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Engagement was repeated by the Fords, July 1, for benefit of the Savannah Baseball Club. A great many tickets were sold, and the performance was successful in a pecuniary way. Married Life will be presented by the full strength of the co., 8th. To J. C. Shaw, the efficient stage manager, much credit is due, not only for the satisfactory performance, but also for the great headway the Fords have made, a success few amateur associations can boast of.

DISTRICT OF COLUMBIA.

WASHINGTON.

A moderate house attended the first production of The Golden Hen at Albaugh's Monday night. The free show in the way of fireworks in the grounds south of the White House attracted thousands, some of them dropping into the theatre later in the evening, however. The time allowed for rehearsals of the opera had been too short to insure a good performance. Blanche Chapman, who replaced Alice Mayo as very short notice, played Zaffina in Fra Diavolo Friday and Saturday nights, and got up in the part of the Marquise in The Golden Hen. She was to have left for Asbury Park on Monday. I believe that it is rather doubtful about her going at all now.

The following is the cast of The Golden Hen:

Count Andre de Flavigme	Jeannie Winston
Gavaudan, major-domo to the Marquise	Arthur Byrne
Grivolin, an innkeeper	Walter Allen
Martial, a gamekeeper	Vincent Hogan
Del-Azur, an officer	Harry Wilson
Rosette, a peasant	Louise Searle
Marquise de la Haute Garenne	Blanche Chapman
Marion, a peasant	Minnie De Haas
Lancelot	Nellie Fraser
Marcelin	Eloise Morrison
Theodule	Alice Ellsinger
Andre	Maude Rosell
Pierre	Grace Leslie
Jean	Kitty Allen
Francine	Clara Bonn
Javotte	May Bonn
Jeannette	Flora Echard

The Black Hussar has been drawing fine houses, packed most of the time, except Monday night, of course. Manager McCaull announces the early production of The Crowing Hen.

Personal: Mr. George Calgrave, your St. Paul correspondent, ran down from New York Saturday night and made me a pleasant visit Sunday evening. He had such a good time in New York that he thought of going back for awhile before returning to his home in St. Paul.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The McGibeny Family to a good house June 30. Annual benefit of the ushers; a delighted audience.

Haverly's Minstrels, 10th.

Arena: Batnum's Circus, Feb. 17.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): The McGibeny Family gave one of their delightful concerts to good business June 29.

Germania Hall: The Four Emeralds, 5th, week. Clement and Dixon's co. 10th, week. Ten-cent affairs.

Personal: Mr. and Mrs. William Warmington (nee Virginia Bray), of Fowler and Warmington's Skipped by the Light of the Moon co., has arrived in town and will spend a few weeks with Mrs. Warmington's parents.—The McGibeny Family closed their season at Rockford 30th.

IOWA.

WASHINGTON.

Graham Opera House (A. H. Wallace, manager): Your correspondent having resigned the management, A. H. Wallace the president of the co. will try his hand at management. We wish him and the co. success. Laura Dainty and co. will be the first attraction next season.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Yank Newell's Dramatic co. week of June 28. Slim business. After this week the house will close for the season and be somewhat remodelled. The business for the past season has not been very good. But good and deserving attractions (which were many) have drawn large houses. Our city is now on the boom; the population is rapidly increasing. Considerable building is going on this year, among which are a number of manufactories.

LEMARS.

Hoyt's Opera House (H. L. Hoyt, manager): Criterion Comedy co. to low rates; not very latest plays, Planter's Wife, etc.—one week of poor houses. Later, Harry Webber drew pretty good houses at ten, twenty and twenty-five cents.

KANSAS.

ATCHISON.

Price's Opera House (Will Campbell, manager): June 26, The Wilber co. played Willow Copse to a large house. East Lynne 26th, with Miss Patterson as Lady Isabel and Madam Vine. The lady has given great satisfaction in all their performances. A silver pitcher was presented to a lady the audience who held the lucky number.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Wilber Dramatic co. has been playing all week to crowded houses to summer prices. The bill was changed each evening, the repertoire including The Galley Slave, A Wife's Peril and Willow Copse. The two last are pirated plays. The performances seemed to give general satisfaction, although it was evident that a few members of the co. were not any too familiar with their lines in several of the plays presented. Of the gentlemen, John D. O'Hara and Gus Raymond, and of the ladies Maud Melville, Nellie Patterson and May Bretonne, played particularly well. The costumes were nice and the ladies young and pretty. Master Kinsh appeared before the footlights each evening and gave a dexterous exhibition of the Zouave Drill. The management worked the gift racket apparently with success, if we may judge from the large audiences.

Grand Opera House: Signor Liberati, the cornetist, gave an entertainment on the 1st assisted by local musical talent from Lawrence, Kan. Liberati's efforts were highly appreciated by a very small audience.

Item: The Grand Opera House which for some time has been running under a receivership, has been sold for $28,500 to G. F. Kendall, a retired merchant of this city. Whether Mr. Kendall has purchased the property for himself or for a syndicate is not known.

MAINE.

PORTLAND.

Greenwood Gardens (C. H. Knowlton, manager): The season at this lovely resort opened June 28, and although somewhat early for out-of-door amusements, the weather was most favorable, and a fine business is the result of the opening week. Wilkinson's

"Very well," said Rafe. "And now, on the level, let me ask you how much of the $24 will Uncle Sam get?"

The collector enlisted the money, put it in his pocket, and said, emphatically, "Not a red cent, my boy!"

MASSACHUSETTS.

FALL RIVER.

Following is a summary of the past season at the Academy of Music, each engagement being classified as fairly as possible. Where more than one night is filled an average is given. Jennie Yeamans, in Parlor Match, Sept. 2, fair; T. P. W. Minstrels, 3d, packed; J. B. Polk, in Mixed Pickles, 8th, small; W. J. Scanlon in Shane na-Lawn, 16, large; Daly's Vacation, 29, large; Kate Claxton in Called Back, 21, good; Emma Thursby, 22, small; Zozo, 23, 24 small; Mlle. Rhea in A Dangerous Game, 26, fair; Dan Maguinnis, 29, fair; Annie Pixley in M'liss, Oct. 3, packed; Smith's U. T. C., 8, 9, fair; Mattie Vickers, 10, small; Redmund-Barry, 12, fair; Carrie Swain in Cad, 27, large; Rosina Vokes, 29, small; Charlotte Thompson, 31, small; Harrison and Gourley, 22, good; Bristol's Equine Paradox, 23, 24, small; May Blossom, 26, good; Effie Elisler, 30, small; A Brave Woman, Nov. 2, small; Storm-Beaten, 4, 5, large; Gibson and Ryan's Irish Arish Aristocracy, 6, fair; Aimee in Mam'selle, 12, good; Streets of New York, 13, 14, fair; Roland Reed in Cheek, 21, good; Peck's Bad Boy, 29, large; Hugh Fay, 26, fair; Her Atonement, 30, good; McNish, Johnson and Slavin, Dec. 7, large; Stetson's Mikado Co, No. 1, 9, packed; Frank Mayo, 14, small; Murray and Murphy, 15, large; Dan Bully, 29, fair; William Stafford, 23, good; Clarke's Ten Nights in a Barroom, 26, fair; Helene Adell in Metha, 29, fair; The Bohemian, Jan. 1, small; Ida Mulle, 4, small; Wages of Sin, 9, fair; Tony Denier's H. D., 11, fair; Mrs. Tom Thumb (reduced prices), 13, 14, 15, small; Helene Adell in Two Orphans, 16, fair; Siberia, 19, large; Burr Oaks, 21, fair; Dan Thompson, 22, good; John A. Stevens, 23, fair; Grover's Private Secretary, Feb. 1, small; Lester and Allen's Minstrels, 3, packed; Stetson's Mikado co. No. 2, 9, good; Lizzie Evans, 10, fair; Neil Burgess, 11, fair; Bennett and Moulton's Opera co. (reduced prices), 15, week, packed; Sol Smith Russell, 22, good; Mr. and Mrs. Knight, 25, small; Haverly's Minstrels, 26, large; Frank Mayo, March 2, 3, small; Lawrence Barrett in Francesca, 6, large; T. P. W. Minstrels, 12, large; Lizzie Evans, 17 large; Barry and Fay, 19, small; Young Mrs. Winthrop, 20, small; White Slave, 23, 24, good; Local Pinafore, 25, 26, 27, good; Aphrodite co., 29, small; Alfa Norman's Opera co., 30, fair; Oliver Byron, April 1, fair; Roland Reed in Humbug, 2, fair; Boston Museum co. in The Magistrate, 7, fair; Lester and Williams' Parlor Match, 8, large; Margaret Mather, 9, large; Howard Athenæum co., 10, good; Clio co., 14, 15, fair; Alone in London, 17, good; Gus Williams, 24, small; Nobody's Claim, 27, fair; Carrie Swain in Jack in the Box, 28, fair; We, Us & Co., May 1, large; Bennett and Moulton's Opera co., 3, week, packed; A Rag Baby, 11, large; Redmund-Barry, 19, small; Joseph Murphy, 21, packed; Haverly's Minstrels, 27, good; Viola Allen in Florell, 31, small.

Ninety-three engagements were played, with a total of 149 performances, 19 being local, 17 matinees and 18 return dates. The three largest houses in money were Stetson's Mikado co. No. 1, Lester and Allen's Minstrels and Joseph Murphy. In number of people, Lester and Allen had 2,151, Bennett and Moulton's Opera co. 2,130 and 2,008.

Classified as follows: Opera, 23; drama, 30; comedy, 14; minstrels, 6; concerts, 11; absurdities, 16; variety, 1; lectures, 8; tragedy, 1; spectacular, 4; miscellaneous, 15.

The many managers, stars and members of the different cos. whom I have met the past season, and the innumerable favors that I have received, were all appreciated, and I regret that all could not have had a personal notice in THE MIRROR.

To our local manager, Mr. Burrell, my thanks are many and sincere. This was the first season he had entire control, and there is every reason for him to feel proud of his work.

NEW BEDFORD.

Under Canvas: The Roberts-Gardner Circus drew the full capacity of the seats, 1st and 2d, giving four very fine exhibitions. The surroundings of this co. are not all first-class, but there is not a poor artist in the lot, and many of them surpassed anything ever seen here. Melville is the cleverest clown seen here in years, and his bareback riding, dressed as a lady, was perfect in its way. The co. has been requested to make a return visit, and will probably do so in August. Delavan's Tent Show comes 19th for a week.

Hot Weather Items: Topsy Venn, of Gus Williams' co., has arrived at her home in this city. Cruising in her husband's yacht this Summer will strengthen this charming soubrette for next season's work, should she decide to remain on the stage.—Manager Frank C. Bancroft says a preliminary season at the Opera House will open August 26, the Dalys being the attraction, and T. P. W Minstrels will open the regular season Sept. 13. The People's Theatre (formerly Liberty Hall, with the genial Arthur S. Foster as agent, will be devoted entirely to low-priced entertainments. The Floy Crowell co. is booked at this house Nov. 1 for a week.

NEWBURYPORT.

Under Canvas: The New York All Star Varieties June 28, 29, 30, to large business, in spite of several strong counter-attractions. This is a variety show (and a first-class one, too) at low prices. Two performances daily in a new tent, seated with nice opera-chairs. The attaches are a gentlemanly set.

TAUNTON.

The Roberts-Gardner Circus pitched tents June 30, showing to small crowd in afternoon, but to crowded tent at night. Thirty two hundred paid admission. A very good show. The bareback riding of Frank A. Gardner was particularly fine.

LYNN.

Forepaugh's Circus, by far the best show that Mr. Forepaugh has ever brought East, was attended by large crowds 28th. The Milo Brothers, with a co. of thirty-five people, opened under canvas 30th, and showed during remainder of the week to very poor business.

A letter from James R. Adams, who is with the Orrin Brothers, informs me that their business in the country is much better than in the City of Mexico. From Guadalajara the co. go to Zacatecas, opening July 7 for two weeks. Mr. Adams closes with the circus the latter part of September, and intends to go upon the stage next season as a low comedian.

Fred. Mower, one of the best Uncle Toms in the country, and his wife (Lutie Page) are here for the Summer.

Manager Rock is in the country.

The usual crowd of deadheads swooped down on the Forepaugh show.

One of Forepaugh's drivers was run over here and had his shoulder dislocated.

MICHIGAN.

LANSING.

June 29, Helen Potter in readings and impersonations to a large house. Camillo Urso, 13th; Kate Field, 29th.

MANISTEE.

Arena: Burr Robbins' Circus to fair business June 28.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Edwin Clifford opened June 28 for the week, playing Monte Cristo, Enoch Arden, Davy Crockett, Ingomar, Intrigue and Road to Ruin. His co. is mediocre, and though the prices have been reduced to fifty and twenty-five cents, yet they did not succeed in drawing anything but a small house. The co. disbands after this engagement.

Item: The new Stillwater Theatre, late Roller Rink, will be opened to the public 5th under the management of Harry Leonard. The initial performance will be Muldoon's Picnic co., preceded by an olio.

RED WING.

Casino Opera House) J. C. Hawes, manager): Edwin Clifford Dramatic co. for one week, opening June 21, presenting Davy Crockett, Ingomar, Monte Cristo and Enoch Arden. Light business, owing to extreme hot weather, etc. We trust Mr. Clifford will not be discouraged—even if he is a play-pirate—with the result of his visit to this city, as he has a fine co., and under more favorable circumstances would have full houses.

MISSISSIPPI.

NATCHEZ.

Institute Hall (F. M. Swan, manager): Heege's Comedy co. closed a week's engagement June 26. Owing to school commencements and the extreme heat, the attendance was meagre. The fact that the troupe is one of more than ordinary excellence deepens our regret at its failure to secure more more remunerative houses.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): The Grau Opera co. completed its second and last week, playing to fairly good houses at reduced rates. The repertoire has been The Mascotte, La Perichole, Pinafore, Giroflé-Girofla and Fra Diavolo. The last two operas were presented very acceptably. Amy Gordon is, of course, the chief attraction, but Mr. Carlberg as Mourzouk and W. A. Morgan as Fra Diavolo are worthy of special mention, while Max Figman's Prince in The Mascotte is simply irresistible.

NEW JERSEY.

PATERSON.

Harry Stone, the popular manager of the Paterson Opera House, has made the past season the banner one in the history of this house. He well deserves the success that has attended him. The following have appeared during the past season to good houses. Peck's Bad Boy, A Toy Pistol, Neil Burgess, Baker and Farron, Breadwinner, Burr Oaks, Bunch of Keys, Rose Coghlan, Chanfrau in Kit, Banker's Daughter, Kate Castleton, M. B. Curtis, Clio, Devil's Auction, Lizzie Evans, Effie Elisler, J. K. Emmet, Mr. and Mrs. W. J. Florence, Maude Granger, Janish, Carrie Swain, Mr. and Mrs. George Knight, Murray and Murphy, Lynwood, Joseph Murphy, Frank Mayo, Monte Cristo, Nobody's Claim, Joseph Proctor, J. B. Polk, Prisoner for Life, Sol Smith Russell, Arthur Rehan's co., John T. Raymond, Rag Baby, Romany Rye, Corner Grocery, Salsbury's Troubadours, Storm-Beaten, Shipped by the Light of the Moon, Siberia, Dan Thompson, Two Johns, Gus Williams, Wallicks' Bandit King, White Slave, Paquita, We, Us & Co, World (J. Z. Little's), Wages of Sin, Young Mrs. Winthrop, Corinne Merrimakers, Templeton Opera co., Tony Pastor, Haverlys, and Thatcher, Primrose and West's Minstrels.

Little Coney Island: Misco's Humpty Dumpty co. to fair houses. The co. is good, especially Alf. T. Misco as the clown. Billy Wilson, George Bunnell, Donna Stickney, A. F. Misco and Annie Cushman contribute the specialties. Every Friday night hereafter will be known as amateur night. Paterson amateurs will be given a chance to win laurels. This week, Fanny Herring in Jack Sheppard.

NEW YORK.

ROCHESTER.

Park Theatre.—Abora's co., with Lottie Church as the stellar attraction, appeared during the past week in Unknown, Trix and The River Pirates, to small houses. On Saturday night the orchestra refused to perform unless their salaries were paid. The result was that the play was presented without music. Creditors surrounded the box-office, and all did not look bright; but the trouble was for the time bridged, and Manager Henri declares that if energy and perseverance, backed up with copecks, does not make the Park a success, he will miss his guess. For the present week, Smith's Uncle Tom's Cabin company will be the attraction, opening Tuesday night.

The People's Theatre (late Casino), under the management of H. W. Purcell, open its doors to night (5th) with the National Opera troupe, headed by Bessie Gray and Tillie McHenry. Round of light opera. The improvements in the interior of this house make it one of the coolest little houses in Western New York. Popular prices will prevail.

OSWEGO.

Academy of Music (John R. Pierce, manager): Louise Pomeroy began a two weeks' engagement last week, and has given excellent performances in a nightly change of bill so far.

AUBURN.

Academy of Music (E. J. Matson, manager): Keene and Kennedy's Dramatic co. did a good week's business, opening June 28. This co., which, by-the-way, is a good one, will present Kathleen Mavourneen for the benefit of the Auburn Parliamentary Fund, 8th.

NORTH CAROLINA.

CHARLOTTE.

The season for 1886-87 promises to be very lively. Nat. Grey, formerly stage manager of our Opera House, is just finishing a cozy place to be named Gray's Theatre. It will open on Sept. 1. The seating capacity will be between six and seven hundred, to be divided into orchestra chairs, parquet circle, dress circle and balcony. The auditorium is on the ground floor. The stage is complete. The manager has ten sets of scenery being painted by a well known artist. Four large dressing-rooms open from the stage. Mr. Grey promises to do everything to make the profession feel at home while visiting our city.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): Business during the past week has been unusually good. The co. improves each week and the best of feeling exists between its members. I mention the latter fact, for, during a season, not a thousand years ago, there were several factions in the co. who were continually pulling 'tother way in an apparently unfriendly manner. It not only marred the performances to a considerable extent, but made it quite disagreeable to the auditors, who had been made aware of the "unpleasantness" either through gossip or by the coldness exhibited on the stage. I am pleased to state, however, that the plague has not put in an appearance as yet. The co. is as one, all striving to assist one another, and the result is that the performances this season have been unusually good. Shipmates and Mr. and Mrs Peter White were given, 29th, to good business. Enoch Arden was produced, 3d, to a large and highly pleased audience. J. Clinton Hall appeared in the title role and was greeted with prolonged applause on his first appearance. The extreme care and thought bestowed on the part was in the highest degree commendable. It was, indeed, a finished impersonation. Clinton Hall is an actor who pays close attention to detail, and who aspires to artistic perfection. His kilt of natural grasses and vines was as picturesque as it was appropriate, and aided greatly in his make-up. Helen Windsor as Annie Leigh gave more than the desired satisfaction. The part was the most difficult that she has yet assumed, although not so long in dialogue. All in all, Miss Windsor made a very favorable impression, and with Mr. Hall won a well-deserved curtain-call at the end of Act II. Charles H. Thompson as Phillip Ray, and J. D. Germon as Dr. Gammett, dressed and acted their parts very acceptably. Ben the Boatswain and Old Barnacle were cleverly taken by D. H. Wilson and G. Stuart Brodock. Raymond Holmes disguised his pleasing countenance and donned the whiskers and a "whisky" voice for Peter Lane in all his glory. Ida and Lilly Ward made as two pretty children as any one would care to own. Sophie Gilpin as Miriam Lane was quite natural. The scenery was beautiful, Act IV. drifting slightly into the spectacular. Thanks to Sam Henderson for the palm trees, rocks, waves, ships, etc.

J. Clinton Hall read the Declaration of Independence at Memorial Hall, 5th.

Manager Larry H. Reist is in New York city.

John D. Germon, of the Home co., was a member of the Pennsylvania Volunteers and was a prisoner in Libby and Florence prisons.

Theatrical matters are at a very low ebb at present, and it requires unlimited conniving to make both ends of a letter touch the envelope.

Rosedale, Monte Cristo and After Dark will shortly be produced at the Home.

NEWARK.

Music Hall (J. H. Miller, manager): The Melville Sisters played the most successful week's engagement Newark has ever had. People were actually turned away nightly. Queen's Evidence, Galley Slave, East Lynne, Hazel Kirke, Danites and Divorce was the repertoire. Splendid satisfaction given at every performance. Should the Melville Sisters return next season, as is expected, Newark will have to have a playhouse with twice the seating capacity of the present one, in order to accommodate the audiences these favorites would draw. Low prices.

Items: Ye Gods deliver us! We are to have another benefit. Billy Stanford, seeing the immense success of Manager Miller's benefit, has decided on getting up one for himself. Billy was with the Rinehart Opera co. last season, but lately has been out of employment.—Walter S. Baldwin, manager of the Melville co., is as gentlemanly a manager as one ever meets. He, together, with the other members of the co., has made many friends here.—Lou. A. Maddox, of the Melville Sisters co., played Tuck here two years ago in Harry Webber's Nip and Tuck co.—H. N. McGuffen, MIRROR correspondent of Newcastle, Pa., was in town last week; had quite a pleasant chat with him. THE MIRROR correspondent of Zanesville came to Newark, 4th, to shoot his crackers.

UPPER SANDUSKY.

Barnum's Circus pitched tents June 29, and for once the people of this and surrounding cities had the pleasure of attending the finest circus performance ever seen here. Over 20,000 attended afternoon and evening. The menagerie is excellent and all the animals are fat! Under the guidance of Morris H. Warren, the gentlemanly press agent of the show, your correspondent took a tour of inspection, and I do not prevaricate the least when I say that not a vulgar, profane or improper word was heard from any of the circus people, who are all gentlemen, from the dignified, courtecus proprietors down to the canvas men. This great concern is regulated under a perfect system, and everything goes like clockwork. The circus performance is unequaled and the hippodrome races thrilling.

LIMA.

Barnum's Circus pitched tents June 30. Huge crowds. The show is a good one, the menagerie and museum containing many rare animals. The arenic performance was up to the usual Barnum standard. I am indebted to Mr. Morris H. Warner, the courteous press agent, for favors. Mr. Warner is a very pleasant gentleman to meet and the press boys will not forget him. He asked to be remembered to THE MIRROR.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Edwin Stuart's co. played week of June 28; cheap prices. It is not above the average. Business was very good. Closed their season here 3d, going to Chicago to disband. Phillips and Griswold's Uncle Tom co., 9th.

Item: Owing to cool nights the season will be prolonged, and the renovation of the theatre will not begin before the last of July.

FINDLAY

In my anxiety to supply the readers of THE MIRROR with a little mental pabulum, recently, it is barely possible that my enterprise got me into a box, as it appears on the face of the returns that the end is not yet, so far as regards the Opera House wrangle in this city. My friend Rogers has evidently repented of the overtures of peace which he tendered to the other parties interested in the possession of Davis' Opera House, and has again donned his war-paint.

While we are thus slumbering, as it were, on the eve of the impending battle, it may not be amiss to remark that James H. Decker, with his gallant cohorts, numbering some twenty or more brave souls, arrived this week, in charge of Sells Brothers' advertising car No. 1, which is a veritable palace on wheels, rich in all the panoply of war, and fitted up to the queen's taste. Mr. Decker, while possibly not aspiring to proud distinction, and judging from the exclamations of delight from the juvenile part of the community, alternated with an occasional yawp from children of larger growth, has gotten in some excellent work for his employers. Their paper is of the most elaborate description, and is truly a marvel of the lithographer's and printer's arts. To admit of the best possible display Mr. Decker has erected a mammoth bill-board surrounding the Court House square, which gives him ample latitude (two feet in length by 12 feet in height) to laud the glories of the "Big United States Circus and Great Eastern Menagerie" July 16. Mr. Decker has also worked the "outlying provinces" in an excellent manner, and the legend, "Sells Brothers" bids fair to become a household word, at least in this neck o' the woods.

J. Francis Davies, the silver-tongued orator, lectured on "God and Geology" 30th, to a small but appreciative audience. Evidently the average Findlayite isn't mashed on the beauties and wonders of geology, but prefers viands of a more material character. The eloquent divine fully sustained his reputation as a deep thinker and impassioned orator, and deserved a packed house.

Nothing booked week of 5th; but an Uncle Tom co. is hovering suspiciously near. We may, however, escape.

MANSFIELD.

Barnum's Circus, June 28. The audience was large and the performance fully as good, if not better, than those given in previous years. Morris H. Warner showed your correspondent every courtesy possible.

LANCASTER.

Chestnut Street Opera House (Harmon Wilkemeyer, manager): Melville Sisters, 5th, one week. The Philharmonic Chorus (local) will render The Bohemian Girl, 13th, for benefit of Children's Home.

SPRINGFIELD.

Nothing doing in dramatic circles here at present. The Belle Cole Concert co. is to be congratulated upon having so excellent a manager for next season as Major J. B. Pond. They will undoubtedly have a successful season, which they so well deserve. I have been informed that they will revisit a number of places they sang in the past season. In a letter sent to a friend in this city, Mr. Averill says that he will not be a member of the co. next season.

James K. Woolley, of this city, formerly business manager of Donavin's Tennesseans, has signed with the Harry Choate Dramatic co. for the season of '86-87. Their bookings are principally in the West. Jim is a hustler from away back. He is a genial, good fellow, and a good man for the place.

Fred. Lyons, colored comedian, is in the city.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): The Mount Vernon Comic Opera co. presented The Chimes of Normandy, under direction of Prof. Baker, June 30 and July 1. Baker's knowledge of comic opera and stage business being limited, the performance fell flat. The engagement closed the season.

Since the excitement at the Woodward last week, Mr. Curtis contemplates lowering the parquette and dress circle to the second story. Though attended with no little expense, he will find it the cheapest and best plan in the end.

The *Republican* of this week contains a jealous and rather personal article concerning Walter S. Baldwin, of the Melville Sisters, and the young ladies of this city. The article charges the young ladies with writing love notes and following Mr. Baldwin on the streets. The article is uncalled for, and is false in every way, and the Shylock who wrote it is evidently mad because the reserve seat privilege was taken from him to Green's drug store, thereby depriving him of his customary "rake-off," or perhaps the dear girl deserted him. At all events, he would do well to trade his box of shorts for a straight jacket, and tend strictly to his own affairs.

The Mount Vernon (Knox county) Fair has been changed to Oct. 5, 6, 7, 8.

OREGON.

PORTLAND.

Casino: Widow O'Brien continues to draw fair houses. The co. goes to Astoria, 1st prox., playing four nights. Prince Methusalem followed the Widow.

New Market Theatre (J. P. Howe, manager): Jolly Pathfinders are not doing a large business, too many entertainments of that character having recently been here. M. B. Curtis opens 5th in Sam'l of Posen. He will draw well. Jeffreys Lewis comes 19th.

PENNSYLVANIA.

NEWCASTLE.

Theatrical matters are at a low ebb here at present, but Manager Allen is filling time rapidly for season of '86-7 at his place of amusement.

Manager Richardson, of the Park Opera House, informs me that the outlook for next season is very encouraging, and that he has secured only leading attractions and has to refuse many offers for dates.

John Horner, late of the Australian Novelty co., is in town, but goes to New York this week.

Lew Diamond and John Russell are with W. F. Main's Circus, and Matt Diamond joins Haverly's Minstrels soon.

During a business trip into Ohio last week I was fortunate enough to meet your able representative at Columbus, Mr. R. C. Hull; also Mr. Will Koos, who keeps up the Zanesville end of THE MIRROR, and Mr. Eugene Koos, at Newark. I find them all very clever gentlemen, and were alert for the welfare of the best dramatic journal extant.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): My Awful Dad has been quite a drawing card for the past week, and with its performance on the 5th the house closes its doors until the regular season opens.

Theatre Comique: Arrivals for the week are Ida Siddons' Burlesque company, including Annie Hart, Rice and Barton, Jennie Melville, Georgie Blake, Sadie Lane, Etta Bartlett and Constantine Lansing.

Sans Souci Garden (W. E. White, manager): The Redmund-Barry comb. will produce their ever popular Midnight Marriage during the present week.

Item: The old Dime Museum has been doing quite a business under its new management.—It is understood that Manager White, of the Sans Souci Garden, is negotiating with the Casino in New York for the production of Nanon, Black Hussar and possibly Erminie in the near future.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): June 22, 23, good audiences attended The Planter's Wife, presented by the Harry Lacy co. Harry Lacy as Colonel Albert Graham and Louise Rial as Edith Gray won great praise from both press and public. On the 25th and 26th and matinee, three very good houses attended the mirth-provoking Wilson-Rankin Minstrels.

VIRGINIA.

CHARLOTTESVILLE.

Our theatrical season is closed. An amateur minstrel co., made up of town talent, gave two enjoyable performances Friday and Saturday nights to full houses. Our town has a population of over 5,000, most of whom are amusement-loving people, and I wonder that so many good cos. give us the go-by when they could lay over for one night at a little expense and come out ahead for the trouble. We are located at the junction of railroads going East and West and North and South. Our hall seats 500. The University of this State is located here, with an average attendance of 250 students, who patronize theatricals whenever an opportunity presents itself.

WEST VIRGINIA.

WHEELING.

People's Theatre (O. C. Genther, manager): Eugene Jepson presented The Tide of Fortune last week, and did a good business every night. His support was good and applause was liberal. Nora Lytton 5th, week, will close this house for the season. Some extensive repairs and improvements are to be made.

WISCONSIN.

MILWAUKEE.

Had it not been for Schlitz Park last week we would have been without any amusements whatever. A farewell concert for Hugo Tuerpe, the cornetist, was given June 29, being a request affair. A large audience was in attendance and the different numbers were rendered in the usual excellent manner.

Bach's orchestra gave another concert on the 1st, and and on the 2d came Haverly's Minstrels for three nights. The usual hoary-headed jokes and time-worn olio seemed to delight the large audiences. The orchestral and vocal efforts were excellent. Edwin, Harry and J. R. Curran sang their ballads with feeling and expression, both being possessed of excellent voices; but it seems as if Haverly ought to get at least one comedian and one new joke. The troupe of trained St. Bernard dogs was the principal feature of the entertainment and they are the finest looking lot we have ever seen.

The other places of amusement have been closed all of the week of June 28th and will remain closed until the 19th when the city will be alive with visitors. The Sangerfest will then open in all its glory. Zozo will delight the patrons of the Grand Opera House and Evangeline will pack the Academy at every performance. Blanche Curtiss, the beauty of Farmer's Daughter fame, will open here on the 19th with Zozo.

J. H. Haverly arrived in the city in time to attend the opening performance of his minstrel co. Genial Fred Wright is still Haverly's right bower.

BELOIT.

Wednesday June 30, Beloit College Junior concert: Bach Orchestra, Abbie Carrington, soprano, and Charlie Knorr, tenor, Chicago Lady Quartette assisting. The Quartette was very fine. Large and fashionable audience. Receipts $637. Haverly's Minstrels, 5th.

EAU CLAIRE.

Haverly's Minstrels played to a good house June 24. The Stocking-Porter concert co. played to a fair audience, 22d. The singing was fine. Herr Paul Stocking is a wonder when he has a violin in his hands.

Cole's Circus exhibited 21st. The show was good. Barnum's Circus is billed for August 30.

WYOMING.

LARAMIE.

Holliday's Opera House (J. W. Stryker, manager): A large and enthusiastic audience greeted Wilson and Rankin's Minstrels June 23.

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): The Corinne Opera co. sang The Mascotte, Giroflé-Girofla and other operas week of June 28, to splendid business. The co. is a remarkably strong one. James Sturges made the funniest Prince Lorenzo seen here in many a day. He is also a capital singer—a rather unusual thing for a comic opera comedian.

OTTAWA.

On June 28 J. R. Furlong opened a Summer season of comic opera at the Royal Roller Rink, presenting Olivette. The house, which has been neatly fitted up, was well filled on the opening night, and good business has been the rule so far. Hattie Anderson, E. N. Knight, and Fred Fenar, the principals of the co., fill their respective roles with credit. Chimes of Normandy is the bill this week.

Dot: Sparrow's Circus is billed for 9th and 10th.

ST. THOMAS.

Opera House (George S. Clark, manager): The Templeton Mikado co. appeared June 29 to a good house. There are some good voices in the co. and encores were the order of the evening. The honors were fairly divided between Misses Knowlton and Baker and Messrs. Herbert and Taylor. It is a pity they have not a good orchestra to add to the effect.

Holman: Sallie Holman, of the Holman Opera co., while out walking in Guelph, fell down a flight of steps, remaining unconscious for some time.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Templeton's Opera co. presented The Mikado June 28 to fair business notwithstanding the excessively hot weather we are having. The co. is a good one and in particular the soloists. J. W. Herbert, who was with Stetson's co. two months ago, still assumes the role of Ko-Ko. He is as inimitable observer and his singing and eccentricies were good and mirth-provoking. Jay Taylor has a very sweet and clear tenor and knows how to use it. He appeared to good advantage as Nanki-Poo. George Broderick, the original Pooh-Bah, has a very powerful and at the same time melodious bass. Mr. Harris who is a new comer to us, made gigantic Mikado. He is of great height and proportions and well suited for the character. Emma Mabelle Baker made a good impression as Katisha. She has a rich contralto voice and sings and acts her part very finely.

ST. JOHN, N. B.

Mechanics' Institute: W. S. Harkins, supported by the King-Hedley Dramatic co. began a weeks' engagement, June 28, with After Dark. Mr. Harkins appearing as Condon Chumley. On his first entrance he was the recipient of a magnificent ovation, such as has never before been tendered to any actor visiting this city. Mr. Harkins, together with King Hedley was called before the curtain at the end of the second and third acts. It is seldom that a better performance than that of Old Tom, as played by Mr. Hedley, is witnessed on our stage. Eleanor Moretti, whose splendid acting we have twice before had the pleasure of witnessing, appeared as Eliza, and fully sustained her well-earned popularity with our theatre-goers. Mrs. W. S. Harkins, another old favorite, who is always sure of a kind reception here, appeared as Rose Egerton, and showed that the part could not have been in better hands. The same piece was produced June 29; Lynwood, for the first time here, 3d and 4th, Mr. Harkins appearing as Victor Blanchard. He was called upon to make a speech at the end of the third act, which he did in a graceful manner. King Hedley, as Judge Carlyle, should himself to be a careful and painstaking actor. Business has been very large. At the matinee Dominion Day the house was packed to the doors.

Items: N. D. Roberts, general manager Nick Roberts-Gardner Circus, handed me his care to-day. The circus is to be here 7th, 8th and 9th.—Our old-time friend, Pierce L. Jarvis, is business manager of Mr. Hedley's co. and has had his hands shaken off since his arrival.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The Mikado was produced June 28, for the first time in the city, to a large audience, "Standing-room only" being posted in every division of the building. On the 29th people were turned away, and on the 30th and at the two performances on July 1, there were good sized audiences. The Bangor Opera co. gave the production and their efforts were greatly appreciated. Frank Owen scored a great hit as Ko-Ko. He introduced a number of local hits which proved very taking, and in each of his songs he was encored half a dozen times nightly. Mr. Owen is a clever comedian, Haligonians will be pleased to see him at any future time. Carl Alberti has a fair tenor voice, which he used as Nanki-Poo, and T. L. Birkbourne acted Pooh-Bah superbly. Carrie Hogden was a charming Yum-Yum. She is possessed of a sweet voice and her principal solo was encored nicely. Lillian La Rose was pert and captivating as Pitti Sing. The chorus was good, especially the ladies.

Items: King Hedley, who is at the Academy this week and Zera Semon, who is at the Lyceum, have both put out a large amount of paper. Lillie Clay's burlesque co. comes to Academy, 15th. Manager Clarke is already booming Rhea.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON Co.: San Francisco, June 28, two weeks.

BELLA MOORE'S Co: San Diego, 7 to 10; Los Angeles, 12, week; San Francisco, 19, two weeks.

BUNCH OF KEYS Co.: San Francisco, 5, week; Reno, Nev., 13; Provo, Utah, 15; Salt Lake, 16; Evanston, 17; Laramie, Wyo., 19; North Platte, Neb., 20; Kearney, 21; Hastings, 22; Grand Island, 23; Fremont, 24.

BOY SCOUT Co.: Boston, 5, week.

CROSSEN'S BANKER'S DAUGHTER Co.: Bangor, Me., August 26.

CARRIE SWAIN: San Francisco, 5, week.

C. H. SMITH'S UNCLE TOM Co.: Rochester, 5 week.

CARRIE STANLEY: Youngstown, 8, 9, 10.

DALY'S VACATION Co.: Newburyport, Mass., August 26.

DAN SULLY'S COMEDY Co.: N. Y. City, May 3—indefinite season.

ETHEL TUCKER: Amsterdam, N. Y., 5, week.

EDITH SINCLAIR Co.: Denver, 5, week.

EMMA WARREN: Streator, Ill., 5, week; Milwaukee, 10, week.

EVANGELINE (Rice's): Chicago, June 1—indefinite season.

FRED. WARDE: Toronto, 5, week.

HELD BY THE ENEMY Co.: N. Y. City, August 16.

HEDLEY-HARRISON Co.: Halifax, N. S., July 5, week; St. John, 19, week.

HARRIS' DRAMATIC Co.: Pittsburg, June 28, two weeks.

HENRY'S PEOPLE'S THEATRE Co.: Barre, Vt., 5, week.

JEFFREYS LEWIS: Portland, Ore., 19, week.

JOHN T. RAYMOND: Los Angeles, 5, week; Stockton, 12; San Jose, 13; Oakland, 14 to 17; Denver, 26, week.

JULIAN COMEDY Co.: Westfield, Mass., 5, week; Springfield, 12, week.

KIRALFYS' AROUND THE WORLD Co.: N. Y. City, August 16.

KEANE-KENNEDY Co.: Auburn, N. Y., 5, week.

KATHERINE ROBER: St. Louis, Mo., 5, week.

LOUIS JAMES: Chicago, August 23.

LUCKY RANCH Co.: Baltimore, 5, week.

LEONZO BROS.: Newark, 5, week.

LECLAIR AND RUSSELL: Newport, R. I., July 5, week.

LOUISE POMEROY: Niagara Falls, N. Y., 12, 13, 14.

MADISON SQUARE THEATRE Co. (Palmer's): Chicago, June 7, seven weeks; San Francisco, August 2, four weeks.

MARGARET MATHER: San Francisco, August 2.

MODJESKA: San Francisco, 12, two weeks; Los Angeles, Aug. 2, week.

MILTON NOBLES: Chicago, August 16.

M. B. CURTIS: Portland, Ore., 5, week; San Francisco, 26, week.

MELVILLE SISTERS: Lancaster, July 5, week; Parkersburg, W. Va., 12, week; Ironton, O., 19, week.

NORA LYTTON: Wheeling, W. Va., 5, week.

ODDS AND ENDS (Knowles'): Newark, July 5, week; Brooklyn, 12, week; Harlem, 19, week.

PHOSA MCALLISTER: Elmira, N. Y., 5, week; Watkins, 12, week.

PATTI ROSA: Cincinnati, August 23.

REDMUND-BARRY Co.: Providence, July 5, four weeks.

ROLAND REED: N. Y. City, June 28, two weeks; Boston, August 16.

SAFF'S Co.: Chicago, 5, week.

TAVERNIER Co.: Kalamazoo, Mich., July 5, two weeks; Muskegon, 19, week.

TOURISTS Co.: Brooklyn, E. D., July 5, week.

TAKEN FROM LIFE Co: Philadelphia, August 23.

TIME OF PURPOSE Co.: Cleveland, O., [illegible] ville, 12, week.

TEMPLE DRAMATIC Co.: Portsmouth, N. H., 5, week.

W. J. SCANLON: N. Y. City, August 23.

WILBUR DRAMATIC Co.: Port Huron, Mich., [illegible] week; Flint, 12, week; E. Saginaw, 19, week; Bay City, 26, week.

WILBUR DRAMATIC Co. No. 2: Wichita, Kan., [illegible] Emporia, 12, week.

WAITE COMEDY Co.: Alpena, Mich., 28, week.

ZOZO Co.: Chicago, June 21, four weeks; [illegible] July 19.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA Co.: Washington, June 28—indefinite season.

ARION BELL-RINGERS: Kearney, Neb., 8, 9, 10; Hayden, 12, 13.

BRIDAL TRIP Co.: Boston, June 28, two weeks.

BLIND BOONE: Canton, Ky., 10.

CHRISTINE MEISSENHEIMER: Lowry, N. Y., 5, 6.

CAMILLA URSO: Mansfield, Mich., 22; Lansing, 23.

ELLSLER-WEST MIKADO Co.: Detroit, 5, two weeks.

GRAU OPERA Co.: Kansas City, 5, three weeks.

HERMAN OPERA Co.: Toronto, 22, two weeks.

MCCAULL'S OPERA Co.: Washington, June 21—indefinite.

MACCHESEY OPERA Co.: Cincinnati, June 28—indefinite.

NEWELL'S OPERA Co.: Denver, July 12, six weeks.

NATIONAL OPERA Co.: Rochester, 5, week.

SMITH'S BELL-RINGERS: Mackinaw, Mich., 8; Cheboygan, 9, 10.

STARR OPERA Co.: Kansas City, 5, four weeks.

TEMPLETON OPERA Co.: Pinconning, Mich., 7, 8; Colborne, 9; Toronto, 12, week; Belleville, 19; Kingston, 20; Brockville, 21; Ottawa, 23, 24; Montreal, 26, week; Quebec, August 2, week.

THEO. THOMAS CONCERTS: Chicago, July 5, five weeks.

THOMPSON OPERA Co.: St. Louis, 5, two weeks.

WILBUR OPERA Co.: Lawrenville, 5, week.

MINSTREL COMPANIES.

BAIRD'S: Kansas City, June 28, two weeks.

BUSCH AND COTTON'S: San Francisco, July 5—indefinite.

CLAPHAM'S: Rochester, 26.

HAVERLY'S: Beloit, Wis., 5; Rockford, Ill., 6; Elkhart, Ind., 12; Kalamazoo, Mich., 13; Grand Rapids, 14; Muskegon, 15; Bay City, 16; East Saginaw, 19.

KERSANDS' MINSTRELS: N. Y. City, 5, week.

LOUISIANA: Buffalo, 5, week; Rochester, 12, week.

WILSON AND RANKIN'S: Helena, Mont., 6, 7, 8; Bozeman, 9; Miles City, 10; Bismarck, 12; Jamestown, 13; Fargo, 14, 15; Duluth, 16; Milwaukee, 18.

VARIETY COMPANIES.

NEW YORK MIRROR

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - JULY 10, 1886.

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50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

TO NEWSDEALERS AND OTHERS:

Should there be any difficulty in obtaining THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*

From Different Points of View.

We wish to call the attention of our readers and advertisers to the fact that THE MIRROR continues to spread its bright reflections every week over twelve pages.

Ordinarily this would have no significance, for we never vary the size of the paper except to increase it on special occasions.

But just now THE MIRROR happens to be the only twelve-page dramatic journal in the United States.

It is the largest as it has always been the best and most widely read publication of its class.

Other papers devoted to the stage have been started from time to time only to die for want of readers or from hopeless inanition. A few have managed to come out at irregular intervals, but they fill no field, have no discernible *raison d'etre*, lack enterprise and resources, and linger feebly for no object that the mind of mortal can conceive.

Several of these moribund sheets have latterly shown their weakness and foreshadowed their speedy dissolution by shrinking into insignificant size and plaintively affecting to explain the change of form by offering excuses as thin and transparent as Bohemian glass. They say, among other things, that news is scarce and that times are hard.

News is always scarce in the pages of these journals, and we are fully aware that they feel the stress of meagre patronage and depleted circulation.

THE MIRROR has never found need to economize its space. At the present time particularly we observe great activity in professional circles, and the twelve pages at our command are hardly spacious enough to contain the vast quantity of intelligence, comment and business announcements that finds its way to our establishment.

This thing all depends on the way you look at it.

Our unfortunate contemporaries, for whom we feel the keenest sympathy, beyond doubt experience a difficulty in gathering news and obtaining advertisements.

But THE MIRROR doesn't, and there is the difference.

No matter how high the thermometer goes this Summer, THE MIRROR will appear every Thursday morning with twelve pages, comprising sixty columns of the freshest and most readable matter appertaining to the drama and its satellites.

The Appetite for Sensation.

There is a voracious appetite among newspaper readers for dramatic news and gossip. It has increased to such proportions during the past few years that the supply of theatrical intelligence is now unequal to the demand. Most of the influential dailies employ, besides their regular critics, whose duty it is to write the notices and reviews, special reporters who are expected to cover the dramatic field, glean every conceivable piece of chit-chat and serve up the *olla podrida* in spicy paragraphic form. Some journals employ writers who contribute bi-weekly articles wherein are set forth at prodigious length the same sort of matters larded with such sage observations, sapient comments and other stuff as suggests itself to the imaginative mind of the expert journalistic padder and "faker."

Beyond doubt there is no subject that more generally commands the attention and excites the interest of the readers of a newspaper than the affairs of the stage and its people. There can be no objection to such a curiosity, providing it is kept within proper bounds and gratified in a decent and rational manner. But we regret to see that the spirit of sensationalism and reckless mendacity that has crept into the press and lowered not only its tone but the taste of its patrons, is nowhere more visible than in the treatment of theatrical matters. Every species of falsehood that irresponsible writers can invent, every kind of frivolous tittle-tattle that can be pumped from any available source of information, is prepared and printed in order to tickle the public palate. When news is scarce and facts are wanting the dramatic reporter bestirs such wits as he possesses into activity and with a prolific and unrestrained pen supplies the deficiency.

Sometimes these vaporings are harmless to the subjects thereof, but oftener they are not. Anything that presents the people of the stage in a petty and silly light to the class before whom they are accustomed to appear, not alone renders them contemptible, but also serves to degrade and weaken the profession at large. There is altogether too much mischievous romancing done by the daily papers in this connection, and THE MIRROR, as a respecter of truth and the chosen protector of the guild in whose interest it is published, loudly protests against the practice. Made bold by immunity from accountability and freedom from wholesome restrictions, the class of reporters to whom we refer have come to consider that actors have no rights which they are bound to respect, and that there is no end and no limit to their license. Encouraged by the fact that professionals as a rule are willing to pass by every sort of indignity and misrepresentation that it may please the mighty newspapers to level at them, they pursue their course with brazen assurance and unflagging industry.

No doubt the ignorance which those having editorial control of the dailies commonly share in respect to theatricals has much to do with the prevalence of the pernicious condition of things to which we draw attention. The average editor or managing editor is as inexpert in sifting the grain from the chaff in the dramatic columns as the least intelligent of their readers. They are not in the professional swim; they know little or nothing of the internal workings of the stage, which to them, as to most other outsiders, is a world by itself apart. They print what is brought to them in the utmost good faith, and unless (which is seldom the case) attention is emphatically called to the errors contained in the matter they go blindly along, totally unconscious of the gross lies that are constantly being disseminated with their innocent approval.

As dramatic gossip is so much the vogue it goes without saying that editors should insist upon the same amount of accuracy in this as in every other news department. It goes without saying that similar mendacity or carelessness would not be possible, much less permitted, in any other department of a newspaper. We are glad to note that the *Herald*, which is always enterprising and usually correct, goes to the fountain-head for most of its dramatic news and gossip. With flattering regularity that model newspaper reproduces a large quantity of THE MIRROR'S paragraphs within a day or two at most after they have been presented to our readers. The *Herald* appreciates its inability to cope with our peculiarly ample facilities for covering the dramatic field, and so it shows its good sense by drawing liberally from our richly-stocked columns. Although the *Herald* has followed this practice for a long while without giving credit to this journal, we nevertheless appreciate its nice discrimination. Everybody knows that THE MIRROR gives the latest, fullest and most reliable intelligence, and as the *Herald* reiterates much of it later in the week, the connection must be obvious to everybody. It would be better for readers, papers and profession alike if the rest of our daily contemporaries imitated the *Herald's* example.

Show the Flag.

The surface character of popular ecstasies betrays itself clearly in the want of discrimination shown in the reception of two Americans who have lately appeared before the London public. The one, an actor, is not estimated in that character, but has to account for a bad play. His individuality is set aside entirely. The other, an acklowledged author of ability, is mainly ignored in that character and made much of in his personality. In neither case do these parties appear as representative men. Neither carried with him to England tne odor of nationality. In this connection it is a curious thing to have to remark that in all the writings of Oliver Wendell Holmes there is scarcely a trace of nationality.

When another American author, some fifty years ago, was in popular favor with the English, they had reference to his works, and accepted his "Knickerbocker's History," "Rip Van Winkle" and the "Legend of Sleepy Hollow" as outgrowths of his country and giving a place of honor to Washington Irving as an American.

In the more recent instance of Dr. Holmes the outbreak of laudation and reception has not thus far furnished a solitary earmark by which it could be known that all these attentions were being paid to an American author *eo nomine*.

We believe that a distinctive national stamp on actor and author would secure to him from the British public a more respectful and considerate hearing. The English are strongly national themselves, and they cannot but hold as a cheap proceeding the attempt to pass upon them claims neither indigenous nor original, and far below the high Saxon standard of honest work.

STODDART.—The many friends of George W. Stoddart will be pleased to learn that the actor is in much improved health. His disease had been diagnosed to be cancer of the stomach, and he had given up hope of getting well. A change of physicians put a different aspect upon the patient's condition, and he is now being treated for a stomach trouble of a less serious nature. Prospects are gratifying for a complete recovery. Mr. Stoddart is at the Summer home of his son-in-law, Neil Burgess, and he has so far gained in strength as to be able to walk about and even do a little gardening.

Personal.

ROCHELLE.—In 1884 85 Inez Rochelle was the Princess Zulieski in Mayo's Nordeck, and the past season has been leading lady with A Prisoner for Life. In these characters Miss Rochelle found much favor with critics. A portrait of the lady accompanies this paragraph.

MORRIS.—Clara Morris will visit California the coming season.

CLAYTON.—Estelle Clayton is spending a few days at Long Branch.

THURSBY.—Emma Thursby has arrived in her Brooklyn home from abroad.

MACAULEY.—John T. Macauley, of Louisville, will be in town in a few days.

KEENE.—T. W. Keene is another actor who has recently become a grandfather.

HOWSON.—John Howson is spending the Summer at his residence in New Rochelle.

CAYVAN.—Georgia Cayvan is on the look out for a new comedy-drama in which to star.

ARTHUR.—Joseph Arthur and family will spend the Summer with Frank Maeder at Long Branch.

SANGER.—Frank W. Sanger and family are spending the Summer at the Oliver Cottage, Long Branch.

MARLOWE.—Virginia Marlowe has been engaged by Denman Thompson to play in The Homestead next season.

CHASE.—Arthur B. Chase left for Holyoke, Mass., on Tuesday, to spend a few days in the country with his family.

BUCKSTONE.—Lucy Buckstone, a daughter of the famous old comedian, has been engaged in support of Genevieve Ward.

FISKE.—Harrison Grey Fiske and Willard C. Fiske have gone on a cruise up Long Island Sound in their yacht, the *Mariposa*.

FROHMAN.—Daniel Frohman has arrived in London. Before the arrival is fairly well announced he will be back in New York.

FLEISHMAN.—Isaac Fleischman, the Philadelphia manager, arrived in the city on Wednesday, and will remain for a few days.

WARMINGTON.—Mr. and Mrs. William Warmington are spending a few weeks with the parents of the latter in Freeport, Ill.

ARTHUR.—Paul Arthur, who has been re-engaged for A Tin Soldier, will spend his Summer vacation at Rangeley Lakes, Maine.

CHISNELL.—Newton Chisnell has gone to his home in Akron, O., for the Summer. He is engaged for a third season with Aimee.

SANFORD.—Harry E. Sanford was the central figure of a merry party of voyageurs that sailed by the *Arizona* on Tuesday morning.

JANSEN.—Marie Jansen is spending her Summer vacation travelling through Europe. She will leave for home in about three weeks.

WHIFFEN.—Thomas Whiffen recently appeared in his old part of Pittacus Greene in Hazel Kirke at a London Vaudeville matinee.

RICE.—E. E. Rice is expected to return from England about July 20 to begin preparations for H. E. Dixey's season in this city and on the road.

BIRD.—Mary Bird, who was lately with the Parlor Match company, is recovering from the illness for which she has been under treatment in Boston.

RHEA.—The far Northeast press is already foretelling a successful tour for Mlle. Rhea in that region. The lady opens her tour in Halifax in August.

FULLER.—Loie Fuller has signed a three year's contract with Messrs. Miles and Barton to play all the soubrette parts at the Bijou Opera House.

GILBERT.—Belle Gilbert is spending the Summer at Oceanic, N. J. She will undertake another starring tour next season, and is selecting her support.

TOOLE.—J. L. Toole, the London actor-manager, is recovering from a severe illness. In the Autumn he will bring out a comedy called The Butler, by Mr. and Mrs. Herman Merivale.

MORRIS.—Clara Morris will open her season at the Grand Opera House on Sept. 13. During the Fall she will appear in two new plays, both of which have been written specially for her.

CUMMINGS.—Addie Cummings has just returned from Cuba. She will spend the next three weeks with her sister on the Maine seacoast. Miss Cummings is not engaged for next season.

PARKE.—F. A. Parke, formerly manager of Library Hall, Pittsburg, has been in the city for a few days. He left on Wednesday night. Mr. Parke will have a new theatre in Pittsburg next season.

WARD.—Genevieve Ward is rehearsing the part of Queen Eleanor in Tennyson's play, Becket. Miss Ward, who will arrive here in the latter part of August, will open at the Star Theatre on Sept. 27.

WALTON.—Henry E. Walton, who starts the coming season in a repertoire that presents him in a round of dissimilar characters, is pronounced by good judges to be one of the best all-round actors in the profession.

MANTELL.—Robert B. Mantell arrived in the city from San Francisco on Sunday last, and leaves for England to-day (Thursday). He will return about Sept. 1 to begin rehearsals of the play in which he is to star.

MEREDITH.—Lucille Meredith has won her two suits against Manager Wilbur, of the Wilbur Opera company. Mr. Wilbur did not put in an appearance to defend. Miss Meredith is spending the Summer in Southampton, Mass.

MCVICKER.—J. H. McVicker is reported to have abandoned his idea of reviving the old comedies late this month at his theatre, owing to the exorbitant demands in the matter of salaries of some of the ladies whom he desired to secure.

RAYMOND.—Mr. and Mrs. L. W. Raymond (Alice May) will spend the remainder of the Summer at Utica, N. Y. Miss May is one of our leading mezzo-sopranos, and Mr. Raymond has a fine reputation as a basso. They are at liberty.

FITZ ALLAN.—Adelaide Fitz-Allan has not as yet engaged for next season. The marked favor with which she was received as leading support to Mlle. Rhea last season has brought her many offers, but she has as yet accepted none.

HOWARD.—George Howard has substituted an imitation of Boucicault for that of Couldock in Adonis. As Dion has not acted in London for a number of years, the change does not better Howard's performance, which falls as flat as ever.

CALEF.—It is not probable that Jennie Calef will be able to resume acting before midwinter. She is still confined to her room in a hotel in Sandusky (O) with an injured knee-cap. The outcome of two or three benefits will provide for her.

BARDWELL.—Manager W. E. Bardwell, of Elmira, was in town for a few days rounding up the Fourth. Committees of welcome were numerous, especially on Monday. Down at Staten Island Buffalo Bill and Nate Salsbury inducted him into the mysteries of a stampede.

HUTTON.—On June 29 James Hutton and Miss Clara Louise Jockell, both of Cincinnati, were united in marriage. Mr. Hutton manages a Battle of—Something—in Cincinnati. He has now entered upon the Battle of Life in earnest. The well-wishes of a legion of friends go with the couple.

BAKER.—Assistant Secretary Baker, of the Actors' Fund, who was laid up with rheumatism last week, is again at his post. Mr. Baker is a hard worker, keenly alive to the interests of the Fund, and naturally chafes under the restraints of illness, and therefore is happy to be again in harness.

RICH.—Harry W. Rich and Miss Annie Feeley donned the yoke of matrimony in Toronto on June 30, and they are now on a wedding tour of the States. The bride is a non-professional. The groom has been four seasons with Baker and Farron, and is now under engagement to the former.

ESTELLE.—Mai Estelle has made quite a hit in leading roles the past season. She is a very conscientious actress, and is ambitious to make make a mark on the stage. She has had several plays submitted to her, and if she succeeds in getting one that is suited to her style will probably star next season or the season following.

HEWETT.—Frank Hewett, who is appearing at Koster and Bial's, recently met with a series of misfortunes. While in London he lent $1,200 to an ingrate who left him in the lurch when the time of payment arrived. Then Hewett went to the Derby and staked his all on a losing horse. He came back as a steerage passenger on a ship from Holland last week.

RIGL.—Emily Rigl has just returned from abroad, and is open for offers. The dramatic path that Miss Rigl selected in London was not one of roses, but for all that her womanly conduct overcame the mob in England's metropolis and rebuked a boorishness that was more than usually prominent. After the first night of Nadjezda the newspapers came gallantly to her rescue.

LEVERE.—On our first page this week we present an excellent portrait of Rose Levere, who is coming to the front as a legitimate star. Miss Levere is appearing at the Windsor Theatre this week, where she has surrounded herself with a company of more than ordinary merit. Miss Levere is earnest and painstaking, and if these qualities go for anything in the vocation she has chosen, her efforts should meet with success.

DE GARMO.—Mr. and Mrs. De Garmo (Alma Stuart Stanley) took passage for Europe on the *Arizona* on Tuesday last. Arrangements have lately been perfected by which Miss Stanley will appear in the English provinces in a new emotional drama by Will C. Cowper, opening her season on Oct. 4, at the Royalty Theatre, Edinburgh. Mr. De Garmo will come back to America in September to attend to the coming season of the burlesque, Babes in the Wood, for which he has secured the rights for this country.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Manager Sam Fort, of Washington, thinks he has been badly treated by Alice May—and so he has, if that lady is unable to explain the why and wherefore of the following singular episode which he relates: "Alice May was engaged by me to sing in several operas to be presented during the Summer season at Albaugh's Grand Opera House. She was cast for the Marquise in Serment d'Amour. After having the part for a week Miss May sent L. W. Raymond, four days before the production, to inform me that she could not, or would not, do the part. I expostulated with him, but he left the office in a rage, saying that Miss May would not sing her part in Donna Juanita that night. I despatched a messenger to Miss May asking if this was her intention. She replied that it was. Then, with less than four hours' notice, I was compelled either to close the house or change the opera. I chose the latter alternative. The public was much disappointed and the management put to considerable expense in consequence." Perhaps Miss May, who has hitherto been looked upon as a reliable as well as a clever artiste, can give some account of herself.

* * *

The news comes to me from Paris that Mabel Jordan is on the eve of joining—not the church, but the next thing to it—hands with a worthy D. D. The happy cleric is said to be the Rev. Ashly Burrow, sub-editor of the *American Register*. Miss Jordan has not been actively connected with the stage for several seasons, but she will now retire from it permanently and turn her attention to the work of salvation in conjunction with her ordained husband. Wisely concluding that Paris is the most urgent field for operations, she will confine her labors to that city.

* * *

Another piece of intelligence from the gay metropolis regarding an American refers to Marie Van Zandt, and is not of so felicitous a nature. Miss Van Zandt is lying ill at the Hotel Binda, suffering from paralysis of the legs. It is feared that the prima donna will be unable to resume her professional duties for several months. The Paris papers, which persecuted her when she was seeking recognition, now are profuse with sympathetic paragraphs.

* * *

The statement that Mrs. Langtry's tour next season is to be managed by the loquacious and elusive Mr. Mendum was recently made in an unreliable dramatic publication. Mrs. Langtry's tour will be under the direction of E. G. Gilmore, and Joseph P. Reynolds, at present of the Boston Theatre, will return to his old position as her representative.

* * *

Nat Goodwin, so I gather from a letter received by a member of his family, is having a royal time in London. Henry Irving (probably forgetting that Nat was one of his burlesquers) has taken him up and made him the recipient of all sorts of pleasant courtesies. He does this not only to rebuke the popularity of Dixey's caricature, but also because he has a sincere regard for Goodwin's personal and professional merits. The comedian has been dined by the tragedian, introduced within the sacred precincts of the Garrick Club and patted on the back in a variety of ways. On one occasion before a crowd of notables Irving called Goodwin "The American Robson"—referring of course to the great English comedian of that ilk and not our own little man with the squeak, which his front name is Stuart.

* * *

Mr. Dockstader, who has leased the Comedy for a permanent minstrel entertainment, is a wide-awake, experienced young man, with good ideas. He tells me the plans for the alterations of the house are elaborate and revolutionary. "I intend to cater to the best class," says he, "for I know there are thousands in New York who will liberally patronize a refined and meritorious minstrel performance. I have been in the Carncross ranks for seven or eight years, and that excellent establishment, which has the support of the most staid and respectable Philadelphians, will, generally speaking, be my model, although I shall try to improve on it wherever opportunity arises. Besides a 'straight' first-part of the most legitimate and unobjectionable description, it is our purpose to burlesque every pronounced musical and dramatic success, and hold up in humorous light all the topics that engage public attention. The nucleus of the troupe is formed, but I shall not give out the names of the people yet awhile." Dan Bryant and Birch and Backus in their prime made their biggest hits with burlesques of popular plays, and this record proves that Dockstader's scheme is not only practicable, but, if properly carried out, virtually certain of success.

* * *

The *Saturday Herald*, of Indianapolis, pays its respects to one of my colleagues in the following words: "The Giddy Gusher, the witty correspondent of the NEW YORK MIRROR, is a formidable rival of Ayer's Sarsparilla and various other liver regulators as a cure for dyspepsia and the blues." Formidable rival, forsooth! Why, the readers of the Gusher never know that they own such things as livers, except when they have the misfortune to miss a number of THE MIRROR.

* * *

Assistant-Secretary Baker came out in a card on Sunday saying that Daisy Murdock, the poor little woman who is dying of consumption, had been in receipt of a certain sum of money frequently from the Actors' Fund for several weeks past. As a rule it is the policy of the Fund to shield the identity of those to whom it gives aid; but in this case statements had appeared concerning Miss Murdock's financial distress which would have placed the Fund under the imputation that it had neglected to provide for her, if Mr. Baker's explanation was not promptly forthcoming.

* * *

Donald Robertson called upon me the other day to say that the story I printed last week about Catherine Lewis and her interview with the musical director of the Maid of Belleville company was incorrect in several particulars. Mr. Robertson was present on the occasion in question, and he assures me that Miss Lewis' vocal powers were not brought in question. She resigned the part for which she was engaged because the musical director did not wish to have Roberta Crawford taken out of the cast, and Miss Lewis had a holy horror of jumping into an uncomfotrable position. Mr. Robertson adds that "Miss Lewis' voice is in better condition now than ever before." I'm sure I hope it is. The story published in the last MIRROR was given precisely as it was related to me by a prominent member of the company.

* * *

Miss Lewis, by the bye, will probably star next season in a comedy of the Jilt order called My Missis. Mr. Robertson is its author, and arrangements looking to a tour with the play are now being made.

* * *

Walter Reynolds wrote a letter to Mr. Gladstone recently, saying that audiences are entirely in sympathy with the latter's Irish policy, for the reason that in his play, A Mother's Sin, every generous Irish sentiment is applauded by the Britishers. This so tickled the G. O. M. that he sat down and wrote a letter of thanks to Mr. Reynolds, which that gentleman will no doubt find invaluable for advertising purposes.

A Baronet Dramatist.

Clifton W. Tayleure writes THE MIRROR from Paris as follows regarding Mrs. Chanfrau's recent purchase, The Scapegoat, and its author, Sir Charles L. Young:

The play is stronger, neater and more picturesque than Jim the Penman, by the same dramatist. In this opinion Sir Charles L. Young agrees with me. Jim, as you know, was rejected by every London and every New York manager to whom it was offered, until at last Sir Charles was compelled, in order to secure a hearing for his work to assume all the risk and unspeakable annoyance of a single matinee performance at the Haymarket.

The result was instantaneous. The play thus "pitchforked" upon the stage was next morning proclaimed by all the critics of the London press "the best and strongest seen for years." So it is, and this opinion the public have confirmed with singular effect. Previous to this production the Haymarket was at the lowest ebb of bad fortune. She Stoops to Conquer, finely presented, was given to less than £5 ($25), I am told. The theatre was reported to be £15,000 ($75,000) to the bad. Its unpopularity—let me say rather its bad luck—was so marked that Mrs. Chanfrau pushed from her an offer to lease it to her at a less rental than Bartley Campbell was to have paid for the Fourteenth Street Theatre. All of this Jim the Penman changed. The theatre has been filled every night, and is now thousands of dollars ahead.

It was arranged to present The Scapegoat at the same theatre in October; but if the prosperity of Jim continues this production may be deferred. That is, unless Sir Charles insists upon the carrying out of his agreement. This insistance is not unlikely, since at least one of the two managers of the Haymarket seems to have achieved about as general a dislike—if not contempt—as any gentleman could well be content to carry.

All those who have read The Scapegoat—and these hearers include very able English and American critics—predict for it a very rich success. It was chiefly upon their unanimous confirmation of her own judgment that Mrs. Chanfrau bought the drama. Its cost, direct and incidental, has been very large. 'Tis safe to assume that before the production of the piece nearly $10 000 will have been expended upon it; but the promise of immediate success and of a most fortunate resulting prosperity fully justifies the venture. The lady has enlisted the highest taste of the celebrated M. Felix in the selection of her costumes. Felix was costumier for the Empress Eugenie, and though overshadowed for awhile by Worth, who had managed to secure the English endorsement here—a dominating influence in the fashionable world—is now the fashionable dictator of Paris, and through Paris of the world.

Mrs. Chanfrau returns to the United States with the play in time for its production in the Fall. I shall direct her season, though probably through subordinates. Madam is here to consult the famous Dr. Brown-Sequard about the case of her son Frank. The Doctor pronounces the case (a nervous disease) curable in time.

Daisy Murdock's Benefit.

The benefit to the dying soubrette, Daisy Murdock, to take place at the Bijou Opera House this (Thursday) afternoon, promises to be a great success in its results financially to the poor young girl whose fate has touched the hearts of both the profession and the general public. The novelty of the entertainment will consist of the sale of flowers in the lobby of the theatre by almost all of the chorus-girls of this city, and also by the prominent little stage children of the metropolis. The performance will open with the second act of Humbug. This will be followed by De Wolf Hopper in his topical song from The Crowing Hen, Herndon Morsell in a ballad, Pauline Hall in a song from the German, Marion Elmore and Lina Merville in a specialty act, W. S. Daboll in his sketch of The Crushed Tragedian, the second act of The Maid of Belleville, W. S Rising in a ballad, and Sydney Rosenfeld, who will deliver an address. Among others who will also appear are Victoria Schilling, Rose Beaudet, Belle Urquhart, Emma Carson, Eugenie Maynard, Marion Manola and Agnes Consuelo. Max Freeman will have charge of the stage.

Among those who have already materially assisted are Pauline Hall, who took 200 tickets almost as soon as they were out of the printer's hands, paying for them by her check for $200; Francis Wilson, who purchased $10 worth at once; Hubert O. Thompson, the well known politician, who paid $50 for a lower box; Ed. Stokes and F. E Loud, who also gave $50 each for boxes, and Frank Fox, who gave $50 for a seat in the gallery.

McCaull's Opera Companies.

"On Saturday evening, July 10," said B. D. Stevens, Colonel McCaull's able lieutenant, to a MIRROR reporter the other day, "the run of The Crowing Hen at Wallack's will close, and on the Monday night following Falka will be produced for one week with the following cast: Falka, Bertha Ricci; Edwige, Agnes Bowen; Alexina, Josie Knapp; Minna, Annette Hall; Janotha, Zoe de Vielle; Von Falbach, DeWolf Hopper; Boleslas (by special arrangement), Hubert Wilke; Tancred, George C. Boniface, Jr.; Arthur, Harry Macdonogh; Pelican, Alfred Klein; Konrad, Kate Ethel; Tekeli, A. Maina, and the Seneschal, H. A Cripps. The piece will be produced under the management of Mr. Cripps. Special scenery is to be brought on from Philadelphia.

"The one week of Falka will end the Summer opera season here," he continued, "and the company will then go to the National Theatre, Washington, for three weeks. The season here has been a very good one, and the only reason for taking off the company is that we dread the hot nights of the last of July and all of August, when there is hardly a breath of air and when people shun the interior of a theatre almost as they would a blazing fire. The company play in Washington up to the end of the first week of August, and then come back to be reorganized for next season, one of the companies opening here at Wallack's on the 30th of August in a new opera, most probably The Embassador. The other will open the New Toronto Opera House on the same date in a repertoire. This latter company will include a great many of those playing now in The Crowing Hen, including De Wolf Hopper and Bertha Ricci, while Signor Perugini, Mme. Cottrelly and Edwin Hoff will also be added to it. The third company will open in The Black Hussar on the 4th of October in the neighborhood of this city. It will go West as far as Denver, Col., and then return East."

Lizzie Evans' Campaign.

"Our company is all engaged," said Manager Callahan to a MIRROR representative, "and it is certainly strong and well balanced. I have no less than three recognized leading men, and two of our ladies were formerly well known stars. The list embraces A. S. Phillips, Charles Mason, A. Z. Chipman, Charles O. Richardson, H. D. Blakemore, J. A. Westervelt, Blanche Moulton, Julia Blake and Eloise Bridges, with H. Saro as musical director. Will J. Duffy remains as business manager. We open the season of the Globe Theatre in Boston, the Grand in Columbus (Fair week), the Academy in New Orleans, the Nashville and Memphis theatres, and nearly all the Texas circuit. I am of the opinion that next season will be a hard one, but I am personally hopeful and confident, for the reason that we go into sections where Miss Evans is a very great favorite, and which we did not visit last year.

"We will bring out our new comedy, Seasands, during our two weeks in Boston, and I think it will make a hit. It certainly reads well. The author does not wish to be known till after its production."

Mr. Palmer's Road Season.

"My company has done splendidly on the road," said Manager Palmer, who came into town on Tuesday, after a flying visit to Stamford to spend the Fourth, "and it is stated that it has been doing the largest business ever done by any stock company in Chicago in a long time. One of the papers went so far as to say that it was the best company that speaks the English language, and Manager McVicker said the house at his theatre on the first night of The Martyr was one of the most remarkable he had ever known.

"The Martyr has won a very great success. Of course it needed some pruning, and that has been given it. It had been intended to play it only one week, but the piece was so successful that the Franco-American Agency, from which I bought it for this country, has allowed me to extend the time one week longer. My contract with that concern was to the effect that I should produce the play in New York, but I managed to have it waived, so that I could play it one week in Chicago and one in San Francisco.

"Jim the Penman is in rehearsal, and will be produced the last week of the engagement in Chicago, July 19. I shall return to Chicago early next week Everything looks favorable for a splendid season and a continuation of the success we have already met. I have just received a telegram from Al. Hayman telling me that the prospects are that a big business will be done in San Francisco. I expect to be back here again in the city some time between the 1st and the 15th of October, about which time the regular season of the Madison Square Theatre will begin.

"Richard Mansfield, who is in the theatre now, has developed some surprising qualities as a manager as well as an actor, and he has taken the house up to August 15, when William Gillette, with his play, Held by the Enemy, is to continue up to the opening of the regular season of the house."

The Public to Peep Behind the Scenes.

"I am a very busy man just now," said Edward E. Kidder, the well known and successful dramatist, to a MIRROR reporter, who met him on upper Broadway a few days ago. "I am engaged in writing a four-act Irish comedy-drama, entitled The Gossoon—three acts of which are finished. It is for Joseph Murphy, with the proviso, of course, that he is not to take it if it does not come up to expectations. He has heard two acts of it already, and likes them very much. Then I am rewriting Sis for Myra Goodwin. I am putting in more comedy and brightening up the dramatic effects.

"But my principal work and interest is centred on my new frivolous farce in three acts, entitled On the Stage. I had the piece finished, as I supposed, three months ago, but since having it type-written, I have added to it altogether ninety-six new things in the way of songs, jokes, squibs, scenes, etc, until now it is all plums and hardly any pudding I believe that it will be the best comedy that I have ever written. The first act shows the front of a New York tenement-house in which are located quite a number of the stranded company of an impecunious theatrical manager, Jonah Frost by name. To this tenement there comes a young society girl named Pomona Pomeroy. Pomona has fallen in love with the juvenile man of the organization, Bolivar Brutus Brown—or, at least, with his figure. The manager meets her at the house, and she pays him $500 for the privilege of appearing at his benefit as Juliet. This little windfall enables Manager Frost to pay off his entire company, and the act closes with general rejoicing all round. There are two scenes in the second act—the first showing the back of the stage behind the scenes, with nothing set and everything in confusion, and the second a four-room dressing-room scene, with the actors and actresses making up to go on. In this last scene Pomona discovers that the young actor, Bolivar, whose figure she so greatly admired, has no figure at all. This is brought about by her catching a glimpse of him in black tights and jersey—very thin—with his entire body-pad hanging upon the wall behind him. The act closes with Pomona discarding her idol upon learning that he is false both inwardly and outwardly.

"The third act embraces the balcony scene from Romeo and Juliet, in which Pomona, as Juliet, has two Romeos who swear 'by yonder moon.' This causes great confusion—both Bolivar Brutus Brown, the juvenile man, and Jonah Frost, the manager, coming on as the young and love-stricken representative of the house of Montague. The curtain is rung down with a novelty—the Shakespearean country dance—introducing ten of Shakespeare's characters. In addition to the parts I have mentioned in describing the plot of the play, there is an Irishwoman, to be played by a man; a part to be played by a negro comedian and banjoist; a German male comedy part, to be played in a dress suit, and the call-boy, Kick. Then there are two chorus-girls, to be played by singing ladies. They are named Flora Frontline and Marie Rich. Altogether there are ten characters, and I've written six songs for the plays as follows: 'This is What He Did,' 'Mrs. Geoghegan's Cat,' a topical song, 'They're all Coming [illegible] the Stage,' 'Behind the Scenes,' 'Ireland, Ireland,' and 'Those Awful Women.'

"The play altogether has a commonsense plot, and I think that the idea of taking the audience behind the scenes is a very novel one, as it has been written to suit the general public, although I am sure the profession will appreciate it as well."

"Our American Visitors."

On Sunday last the Strategists company reached the friendly harbor of New York after a rough experience in London. The tally was all there with the exception of Mr. and Mrs. Harry Bell, who remained behind to attend to a little private business. Young Harry Pincus brought a harrowing tale to THE MIRROR office. From his narrative it was gathered that the Strategists had been out-generaled and routed by the British press.

"I cannot find words to express my disgust at our treatment," said he. "The English have established a virtual boycott on American actors. They call us 'invaders,' 'latrocinos,' etc, and the English actor cries, 'These Americans have come over to take the bread and butter out of our mouths.' We were driven out of London; the other two American companies remain on sufferance. Dizzy and his manager have accepted this suggestion and that from the powers that be, until Adonis is cut down to nothing to make room for an English farce to precede. I cannot find words to describe the bitterness over there against everything American in the dramatic line. All honor to Henry Irving and J. S. Clarke—they do not share in this bitterness. The former was especially kind to us. The latter, who had sat through Our Strategists twice, sent for me and asked if we had money enough to move our ground, saying that if we had we could live down the prejudice of the press and eventually find favor with the public.

"We hadn't the money, and therefore went to the wall. Our Strategists opened on a Saturday night, and the *Times* deferred its criticism until Tuesday; and a very favorable criticism it was. But the dramatic press attacked us savagely, and the result was that provincial managers, with whom we had been liberally booked, took the cue and began to cancel. Our nightly receipts in London averaged about $[illegible]. But London was well papered, and then the attendance kept up. The play went with screams, but the public would not part with money to see it. We couldn't stand the pace, and so silently folded our tents and stole away."

Lurid Journalism.

It would seem to be the destiny of the more intelligent and independent weeklies to act as an appeals court in the case constantly on trial—the daily newspapers *versus* the people. The hurry of their preparations, the desire to be first in the market with news, the [illegible] emphatic in stirring the public with [illegible] of the unnatural and extraordinary from day to day compels these daily papers to such [illegible] and their broadsides constantly lathered with the foam and sweat of their strained exertions.

This necessitates the revisal of their work and requires the brakes to be persistently put on that the whole reading public may not be sent headlong into loathsome morasses or plunged into gulfs and abysms of horror and despair more dire and dread than the fiery lakes of Dante's Inferno. To be sure, their ruby headlights are of such special glass as might scare wayfarers off the track.

A most unfortunate tendency of American journalism is that in its present estate its managers require that all news, especially of an inflammatory character, be set forth in as impressive and hair-raising style as possible. The consequence is that in its head-lines and reports we are belabored with chunks of great primer and gory clots of clarendon, which never spare any blemish of human nature that comes to their knowledge.

Incidents and characters are systematically presented in the most gorgeous tints or the blackest colors. Every girl that runs away from home is the belle of the neighborhood and the daughter of a wealthy family. Every murderer is broad shouldered, blue eyed, and is rather a model man in personal appearance. The reporter who seasons the highest and introduces in his hash the fattest streaks of invention is the best man. The business seems to flourish in a competition as to who shall most belie reality and degrade humanity to the basest condition. Breakneck is the speed required in getting together and expediting through the land the first news of every ruined girl, of every financial outlaw, ruffian, burglar, divorced wife, and so on down the criminal calendar, by which the tale bearer who adds some unheard of outrage scars to the altitude of a star in the atmosphere of malaria and foul odors.

What is the redress if not a complete remedy, for this morbid publicity? It lies mainly in the steady administration and support of journals devoted to truth, social honesty, the cultivation of whatever is pure and beautiful and of good report—and by thus upholding an attractive ideal, shut out of view obscene cartoons and unfaithful and degrading caricatures of human nature. When the great sun shines in [illegible] and with her full powers, the owls and [illegible] skulk to their nesting-places and ass[illegible] to hoot and hiss in obscurity.

Stage Stories.

XX.

"RUTH MUDGE'S BUNNIT."

It might hev bin half arter nine a Monday mornin'. It must hev bin full that, fur I hed got everything hung out, an' jest dropped down to rest a spell 'fore I sot out to git dinner. I see Abbie Nesmith didn't git her clothes out till mor'n an hour arter, but she's kinder shiftless. She favors herself a sight if she don't feel rale smart; but lawful sakes! mebbe she ain't well. Mother aint no patience with her; she thinks Abbie's downright wicked. Not a piller-case in her house is felled. Well, as I was sayin', I'd got sot down an' jest got ter knittin'—I always hev knittin' handy to take up—when I heared a knockin' at the ketchin' door.

"Well," sez I to mother—she's on visitin' me—"ef that's Skinner's young ones ter borrer my brass kittle, they can't hev it, fer I hed ter send ter Liddy Colwell's three times fur it afore I could git it. It's a purty thing ef I can't hev it ter hum long enough ter do up some sweet pickled peaches."

Arter all I'd spunked up fur nothin', fur when I called out ter them ter wipe their feet an' come through inter the sittin'-room, it were Marm Lowe. She hed on her Sabberday clothes.

"Mornin', Sister Sandford," sez she. "Mornin', Aunt Hanner [that's mother—she's Aunt Hannah ter everybody round these parts. She helped most of 'em inter the world], it's a proper fine mornin'" I could see she looked dretful solemn.

"Take a cheer," sez I, "an' set awhile."

"You was ter meetin' yesterday, Sister Sandford?" sez she.

"Yes, I wuz," sez I.

"I knowed yer wuz," sez she, "fer I seed yer! Did yer see Ruth Mudge?" sez she.

"Yes, I did," an' I begun ter see what hed fetched her so arly.

"So did I," sez she, "and I couldn't take no good of the sarmon. Did you see her bunnit?"

"Yes," sez I, "but I didn't make no mention of it ter mother."

"I'm s'prised ter hear that, Sister Sandford. Fur my part I think it's a weapon of Satan. There ain't a gal in Lynn but'll want a bunnit like Ruth Mudge's. I heared the Bruce gals hed asked where 'twas she got it. It'll be a purty thing ef they git bunnits like it—a *purty* thing."

"Captin Samuel Mudge hed it sent up when he was ter the southard," sez I, "fur Ruth Mudge's hired gal told Betsy Luscomb's Melviny so."

"I don't see what Captin Samuel Mudge's bevin a change of heart hez done fur him," sez she. "ef he buys sich bunnits for Ruth, an' she looked dretful proper."

"He means well," sez I, "an' so does Ruth."

"Well," sez she, "I believe in people's actins, an', fur my part, I don't think it looks well fur perfessers to wear no sich bunnits. It ain't Christian, an' I hev come here ter git you ter go with me an' Polly Olmstead, an' Silas Newell's wife, an' one or two others, ter Parson Whittemore's an' see ef he can't do nothin ter stop sich goin's on, even ef he has ter speak out agin it in meetin'."

"Great guns!" sez I, "be yer in arnest? Yer don't mean yer a-goin' ter speak ter Minister about Ruth Mudge's bunnit?"

"Yes, I be," says she. "An' ef you're a good Babtist, you're a goin', too."

"Lawful sakes!" sez I, took aback. "What good kin *I* be?"

I knowed well enough that Parson Whittemore wouldn't care about reasonin' with Ruth about her bunnit. I knowed he sot a good deal by the Mudges. I calc'late Ruth knowed morn'n she'd ever tell about that bundle, an overcoat an' what-not, as wuz left ter the parsonedge one night, an' nobody could tell who 'twas did it. Captin Samuel Mudge allers hed a heavy hand when we wuz makin' a money donation to Parson Whittemore. I made sure it would go agin his grain ter find fault with Ruth. But I could see Marm Lowe wuz set that I should go, an' I didn't see no way but I should hev to do it. So I puts on my grey Levantin' silk. Marm Lowe hed got on her brown-seeded one. Mother sed she'd see that the dinner wuz ready for John an' the boys. Marm Lowe wuz fur her goin', too, but mother sed she couldn't nohow, as she wuz expectin' Joel Fowler's wife ter send fur her any minnit.

"It don't make so much odds about *your* goin', Aunt Hanner," sez Marm Lowe, "seein, ye don't like ter."

Parson wuz some s'prised ter see us, but he was exceedin' perlite, an' sot cheers fur us. I felt like a goose, I vow, an' I could see Susan Tufts didn't relish it no mor'n I did. She's one of the easy kind, Susan is. Parson he beckoned Marm Lowe out. Then he looked consid'rable. Sez he:

"I don't know what to do about the matter, really. I don't know whether it comes within my province to interfere with Mrs. Mudge in regard to her dressing."

"The pumps an' varnities of this world," sez Marm Lowe.

"Very true, Sister Lowe," sez he. "But are you sure that Mrs. Mudge disregards this: commandment? Folks look at things so differently. I may not think her bunnit unbecoming a Christian character."

"How yer seed it?" sez she.

"Why, I have not," says he, an' he looked considerable uneasy.

"Will yer call an indignant meetin," sez she, "fur I think the case is one as demands it."

Well, Parson did look desprit fur a minnit; then he sez, sez he:

"I think of a better plan, Sister Lowe an' ladies. It occurs to me to propose that you go and call on Sister Mudge and lay this matter before her, as you have me, and I make no question that she will see it in the right light."

An' he showed us out.

"Well," sez Marm Lowe, "ef he's afeared ter do his dooty, *we* arn't," and she sot out fur Captin Mudge's house, an' we follerin' like so many geese. It was powerful hot, an' I felt that I was ez red ez any turkeycock. I declare I wuz ashamed of the hull thing, but I'd got inter it an' I didn't know how to git out. When we knocked at the front door, who should let us in but Ruth herself, an' she ez smilin' ez a basket of chips.

"Good arternoon, ladies," sez she. "Walk right in," an' she showed us inter the keepin'-room. 'Twarn't darkened a mite. 'Twouldn't s'prise me any ef they used it fur common.

"I heared yer wuz goin' ter s'prise me, an' I must say it's a rale pleasure. I hope yer all brung yer knittin' and mean ter set the arternoon an' take tea. Indeed, I don't intend ter take no refusal. Hev this big cheer, Mrs. Lowe. I kin see yer clear beat out. *You* look warm, Mrs. Sandford; do take a fan."

She wuz smilin' all over her face 'cept her mouth.

"I hope Silas' foot is better," sez she ter Polly Newell. "I *wuz* consarned when I heared of his accident. Now, do make yerselves ter hum." 'An' she kep on a talkin', an' nobody offered ter say a word, an' Marm Lowe never let on what we'd come fur—never said no word about the bunnit, 'Twas enough ter make a dog larf ter see us a settin' there an Ruth actin' az ef we'd jest come ter see *her*. She wuz az social az could be; made us stay ter tea. She hed three kinds of cake an presarves. Marm Lowe asked Ruth ter gin her the rule fur marble cake, an' told how Mercy Peabody hed about made up her mind to send her big boy John, a voyage to sea, an' see ef that wouldn't fetch him to his senses an' make him willin ter larn the shoemakin'.

"Is he so sot agin it," sez Ruth. "Yes," sez Marm Lowe; "he's full of the notion ter study physic. Mercy, she's tried ter thrash it out of him; but he's dretful stubborn. 'Twarn't no good. Now she's goin ter send him ter sea; that'll take it out of him I'll be bound."

"Poor boy," sez Ruth. Well, we sot a spell longer; then we sed we must be goin' hum. I never asked Marm why she didn't make no mention of the bunnit. I knowed full well the way Ruth acted hed took all the wind outen her sails an' she was afeared.

Arter that she approved of everything Mrs. Mudge did. I never knowed exactly how Ruth found out we wuz comin', but she did know, an' what fur, too, fur all she never let on. An' she wore her bunnit ter meetin' right straight along.

AUGUSTA RAYMOND.

Orthoepy.

One evening last week I went down to the People's Theatre to see Zitka, a drama not very well calculated to please the more cultivated theatre-goers, but it will, possibly, not lack auditors, nevertheless.

I had the curiosity to note down some of the mispronunciations, which were shamefully frequent. In justice to the others, I should say that the Czar and the General were the greatest offenders; indeed their mispronunciations at times came so fast, especially his Imperial Majesty's, that I could not keep pace with them. The orthoepical knowledge of these two exalted persons seems to me to be circumscribed within as narrow limits as that of any two players I ever had the misfortune to listen to. Perhaps they should be excused for defying the authorities as they do, on account of their being supposed to be speaking Russian.

Some of the words mispronounced are the following:

Youth. The *th* in the plural of this word has the same sound as in the singular, and not the sound of *th* in *the*.

Alternative. First syllable like the first syllable of *alum*, not of *always*.

Confiscate. The weight of authority is decidedly on the side of accenting the second syllable.

Dishonest. The first *s* must be pronounced like *z*.

Therefore. The first *e* has properly the sound of *e* in *verge*, and not of *e* in *there*.

Circumstance. The last *a* is not the *a* of *an*, but the *a* of *dental*.

Police. The only authority for making the *o* long is pedantic ignorance.

Interested. The most careful speakers now commonly make the third syllable of the verb and of the participles as obscure as the last syllable of the noun.

Noblesse. The first syllable is pronounced *nub*; the second *less*, not *leese*. There are no long *o's* in French, a few under the circumflex accent accepted.

My. When the speaker would express emotion, however little, he should not say *me* father, *me* wife, *me* child, *me* daughter, and so on, but should give the *y* its long *i* sound.

Peril—i-l does not spell *ul*.

Gentlemen—m e-n does not spell *mun*.

Heartless—l e-s s does not spell *lus*.

Victim—t-i m does not spell *tum*.

Innocent—c-e-n-t does not spell *sunt*.

Beloved—e d does not spell *ud*

Habit—i t does not spell *ut*.

Countess—e-s s does not spell *us*.

Nihilist—i-i-s-t does not spell *lust*.

Honest—e s-t does not spell *ust*.

Pursued—s-u e d does not spell *sood*.

Greatest—e s t does not spell *ust*.

Entertainment.—M - e n t does not spell *munt*.

Resolution, Intrusion.—The *u* in these words should not be pronounced like *oo*.

In correctness, the pronunciation of the different members of the cast varied very much, that of Miss Behrens being very good, indeed; but aside from the pronunciation, the elocution of Miss Behrens has nothing to recommend it. The elocution of both Miss Behrens and of Miss Crolius is of the painful, gasping, pumping, brainless sort that appears to be best pleased with itself when it gets farthest from everything that has any kinship with nature. Miss Victoria Reynolds spoke her little part very naturally and intelligently. She seems to be on the right road. The vicious style of delivery the other two ladies cultivate is an absolute bar to progress.

ALFRED AYRES.

An Actor's Letter.

"I never think of business,
My mind is free from care;
I pity all you fellows
Who hang around the 'Square.'
I'm lying in a hammock
(It's anything but bad)
With girls enough around me
To drive a fellow mad.

"There's archery and tennis
(The grounds are very nice);
Of course a little flirting
To give the thing a spice.
We have an old piano—
The worst you ever saw—
And often, in the evenings,
A quiet game of draw.

"They know that I'm an actor
(I know what you will say—
'They know a good deal more, then,
Than other people'—hey?)
We've lots of entertainments
And, singular to tell,
My queer old 'recitations'
'Catch on' extremely well.

"By daybreak every morning
I'm out upon the turf;
I take a turn at boating
Or plunging through the surf.
And when I go a-fishing
(There's fish of various kinds)
For these occasions only
I'm 'perfect in my lines.'

"No parts that must be studied
To addle up your brains,
No long and dusty journeys,
No catching early trains.
No 'notices' indited
To give the boys a rub.
Why, if I met a critic
I'd hit him with a club!

"Of course, with all these revels
There must be some expense,
And so I shan't be sorry
When salaries commence.
The latter part of August
I leave these sylvan scenes
To show the honest grangers
What acting really means."

—EDWARD E. KIDDER.

The Bay o' Fundy O!

The town of St. John used to boast of a theatre—a real theatre, with "scenery, machinery, dresses and decorations" all complete; but alas! it perished in the great fire which has become an episode in the history of the town, and now a hall in the Mechanics' Institute answers all purposes of amusement—dramatic, musical and saltatory. Lectures are given therein, likewise balls and concerts, one of which came off on the evening of the theatrical party's arrival. Of course they all went. Actors always do go to a "show" when they have a night off. A very amusing affair this concert was. It was given by a peripatetic trio of vocalists, aided by local talent. The principal in the concern was a big baritone of the Italian persuasion, hight "Ronconi." Not the great artist of former years, but a very clever fellow notwithstanding, with a good though somewhat rough voice, a stalwart figure and an enormous mustache, most artistic to behold. The prima donna, a tall, black-eyed, midnight tressed, Semitic-looking young woman, by name Campbell, had a loud voice and a pronounced manner, savoring strongly of the music-hall school of singing, and an explosive elocution startling to the hearer. A foil to this bouncing lass was provided in the baritone's wife, a weak little fair-haired woman, with a "still small voice," which, although as Shakespeare says, "an excellent thing in woman," is not quite so valuable in a vocalist. This triple star was satellited, so to speak, by a nebulous mist of native talent, inchoate and uncertain of parallax. The harmony resulting from the association was not quite the music of the spheres, and very far from celestial. A small woman in corkscrew ringlets and a tip tilted nose warbled, ventriloquially, "Waiting." A quarter of a tone sharp or flat was as nothing to this artist, whose singing seemed to call for the Irishman's request on a like occasion: "Oh, Biddy darlin', av ye can't keep on the one kay, keep on the one bunch, anyhow." Then a consumptive young man and a plethoric young woman consumed their souls in "Ah, fors e lui," from La Traviata, in which process they emitted sounds resembling the wheezing of a cracked bellows mingled with the bleating of far-distant sheep. And then came the first great event of the evening, Lucia.

Lucia, Miss Campbell; Raimondo, Signor Ronconi. The twin stars in costume; Lucia mad in white muslin, Raimondo in doublet and hose. The chorus, as was doubtless the mode in ancient times, was dressed in modern evening dress, very instructive historically and effective dramatically. Lucia screamed and whined after the manner of prima donne assolute, and looked off at the first and second entrances alternately, apparently in search of the prompter, but really in the agony of acting. She acted the part for all it was worth and a good deal more, and was recalled and floral-tributed to her heart's content. After this corruscation, a very little female, with an infinitesimal voice, chirped forth the "Casta Diva," from Norma, and considering that the aria has been practically abandoned by modern prime donne, by reason of its demands on voice and skill, and likewise taking into account that the little woman who essayed to vocalize it on this occasion had neither the one nor the other, she chirped it very well—for her—not for the audience, to whom it was, for the most part, inaudible. Nevertheless, being a local party, the little lady was encored and duly beflowered. Then came the Garden scene in Faust, in which Signor Ronconi proved himself a very good Mephistopheles, than whom we have seen many worse and few better in big towns and good opera houses. The Faust, a local amateur, was chiefly remarkable for his legs, which were studies. Originally drumsticks, with a pleasing outward curve, as if they had warped in the seasoning, padded as though the ball of the drumstick had slipped down half way and reclined against the white background of the mantle which Faust wore in order to look heroic—these hind limbs fascinated all beholders, and almost distracted attention from the voice that proceeded from their upper end—a true tenor, throaty, foggy, nosy and uncertain of purpose. Nevertheless, being a local artist, he was received with joy. The national anthem, "Good Save the Queen," wound up the concert, and sent the denizens of St. John home to their patriotic couches in a delirium of loyalty to a gracious Majesty who never saw them and whom they will never see. But perhaps that may account for their loyalty on the principle of *Omni ignotum pro magnifico*.

The next evening a Mikado company—one of the many that "go about like roaring lions"—not like the animal that furtively appropriated the lion's skin, seeking whom he might devour—tortured the unhappy Japanese opera into all manner of shapes, to suit their wicked will. The Katisha was immense. Laterally she must have measured four feet round about, and she made the most wonderful and weird gestures—Japanese, no doubt—with her arms that ever were witnessed from any one save a windmill, and a Dutch windmill at that. Oh, that "daughter-in-law elect" was a "fearful sight to see." As usual, the Pitti-Sing was the best of the lot. Pitti Sing seems to be a part that plays itself, for we have seen many a successful Pitti-Sing that certainly could not play any other role. Therefore it must be the innate virtue of the part, not the talent of the actor. The band!—oh, ye gods! that band—a band of robbers or politicians was harmony compared to that band of Bangoers from Bangor, Maine. If Bangor can bang that band, this Bangor beats Banagh!

The Congress of Managers.

Union Square and its neighborhood in midsummer resembles somewhat a congress of managers. Managerial districts all over the United States are represented, and there are many congress-men-at-large. A great amount of business is transacted. Diplomacy holds sway, and there is the usual log-rolling. The fights of the United States Congress are fought over in a small way in this bailiwick, and the work of committees that sees the light of open session is just as carefully prepared as in the great halls of the nation. We see the buttonholing of members on all sides—and "votes" mean "dates." Happy is the manager who can influence these. His constituency will vote increased confidence in him, and high will he be in favor when he returns to his district with a pocketful of "appropriations." The local press will resound with praises for his good work, but, as is usual with favorites of the hour, turn the tables on him when the attractions do not suit. This is human nature; and human nature is but a reflex of the press.

The member of the great congress of managers in this metropolis by the sea finds himself but a very small quantity. He finds he is not such an Important Isaacs as he in his little country bailiwick. It is only in the aggregate that he is powerful. He must combine to secure the great attractions. For the most part he is only a drop in the bucket in the great managerial "congress" of the Square. He is swallowed up in the combinations that are made, and is often made a dupe in the committee work. The tendency of the times is toward combination—in other words, "the circuit"—and if the rural manager can become one of many, he is fortunate. If he stands alone he has but little change of doing much in the managerial "congress," for there is plotting and counter-plotting and wheels within whe ls, and the obstacles in his path are almost insurmountable.

The late T. J. Fanning was a very large man, weighing about 260 pounds; but in spite of this obesity he was nimble and active. One night, while playing Uncle Tom in a Nova Scotia town, he was much annoyed by the vagaries of a man in the audience who had been imbibing too much of the "balm of Gilead." Fanning admonished him from the stage two or three times, but the fellow paid not the least attention. In Eva's death scene the man gave forth a roar that almost startled the audience to its feet. Uncle Tom got up from his knees and jumped over the footlights. Calling to J. H. Harvey, the well known property-man, then a member of the company, he said: "Harvey, open the window." Harvey obeyed, and Uncle Tom grasped the offender by the collar and waistband and, before the fellow was aware of what was happening, flung him through the window and on to the grass plot below. Uncle Tom quietly returned to the stage and resumed his part with the well known line: "Bress de Lawd, massa, it is all over now!" As for the audience, convulsion reigned supreme for eighty-seven seconds.

John Templeton still clings to his "Original Mikado." He has gone to join his company, which is on a Summer tour of Canada, and he intends to rehearse what he is pleased to call a "new combination of Gilbert and Sullivan's favorites," entitled The Dream. J. W. Bengough, of the Toronto *Grip*, is the author of the libretto.

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Shakespeare and Scenic Art.

It is a fact worthy of remark that every time Shakespeare has been produced in America in recent times on a scale of magnificence commensurate with the original design, success, in a commercial sense, has been assured. It is a matter of everyday knowledge that the reproduction of Julius Cæsar by Edwin Booth at Booth's Theatre was, in an artistic sense, one which stood upon a very high plane. The scene in the capitol in the third act, with the great crowd in the street robed in accurate costume, was most effective, and formed a worthy prelude to the assassination scene. Not less effective, realistic and beautiful was the opening scene of a Roman street with its classical architecture and crowds of citizens of all grades of society and trades passing to and fro. All pointed to a grand united effort in each department to make a perfect representation of Rome as it was in its days of triumph. Consider what patronage was given by the New York public to this play, and how Mr. Booth's fortunes were enhanced by it. The camp scene, with its Oriental effects, its grouping of soldiery, its correct arms and armor, will be a pleasant reminiscence of all New York playgoers. The Forum scene was still more superb. It was arranged as a grand marble vestibule, with tesselated pavement and Roman accessories, with the Forum and the Tribune, the seats of the Senators and the rows of columns and public offices beyond. In setting this scene and the grouping of the actors the utmost care was taken to comply with historic truth. The simplest scene of all was that in which the harangue of Marc Antony over the dead body of Cæsar is followed by the excitement of the mob in the Via Sacra.

This play might have run for years but for the strain, both physical and mental, imposed on the part of Marc Antony. The whole cast was splendidly complete, down to the most modest parts, and it included many time-honored names. In this respect both Mr. Edwin Booth and Mr. A. M. Palmer may be placed upon the same platform of excellent judgment and sound practice. They have never overlooked the importance of the slightest part. The completeness and accuracy of Julius Cæsar was carried down to the smallest details, whether in the scenic display, the grouping of the actors, the arrangement and action of the crowds, the costumes, the accessories and properties and the stage setting. The result was what might be expected—not a mere placing of Shakespeare on the stage, but an interpretation of him.

The home of the legitimate drama in New York was made by Booth the theatre of several other Shakespearean triumphs, all of which simply paid in the ratio of the literality with which they were put forth. Shakespeare must have always had an eye to magnificence. The scene-plots of Shakespeare prove beyond question that he intended beautiful scenery to be used, and the story that in his time labels used to be put about the stage saying, "This is a tree," "This is a house," etc., is purely apocryphal. The reference alone in Hamlet's speech to his mother to the two pictures on the walls of the apartment and the stage action of stabbing Polonius behind the arras are sufficient to prove that he contemplated scenery. Indeed, many of his pieces are evidently designed to be spectacular, as may be inferred, for instance, from The Tempest, in which the first scene is laid on board a ship in a storm, and in the fourth act, Scene I., the scene being laid "before Prospero's cell," the masque takes place of Juno and Ceres, with stage directions for certain of the masquers to be "properly habited." This scene is one capable of gorgeous treatment. Then, in the first scene of Act V., an important business of the scene is the opening of the entrance to Prospero's cell, with the discovery of Miranda and Ferdinand, as a surprise to Alonzo, which proves, at least, that a cave with practicable entrance was, according to Shakespeare's mind, to be on the stage. Then the amazing wealth of beauty which can be accorded to this play, under the simple plot of "another part of an uninhabited isle," cannot have been overlooked by a practical stage manager such as Shakespeare was. The same may be said of nearly all the plays. With the exception, perhaps, of the modern plays of Pizarro, The Cataract of the Ganges, Salambo, Theodoros, The Black Crook, Phèdre and Sardanapalus, it is difficult to name any plays which present the same opportunities of scenic display, effective stage crowds, picturesque grouping, accurate costuming, and historic correctness as those of Shakespeare. They extend over wide periods of time and ranges of place, some of the most important of the world's events being depicted in them. Military spectacle and the peaceful masque, fairy spectacle and the play within the play, are all to be found in turns.

Another of the grand revivals which prove the pecuniary advantage of a thorough scenic rendering of the great poet, when cast and scene go hand in hand, was Booth's Romeo and Juliet, with the marvellously perfect acting of Bella Pateman as Juliet. The lovely setting of the balcony scene, with an artificial mound of earth on which Booth was wont to reach up to the balcony, will be remembered by all old play-goers. The Garden scene was painted by Maynard Lewis. The Hamlet of Booth was a remarkable display, in which every scene was lovely, but especially the Castle of Elsinore, the churchyard and the castle hall. The cast included Mr. Booth as Hamlet, and as Queen Mary Wells—now, alas! no more—who shed such lustre on the stage. The greatness of Shakespeare's plays are demonstrated in that every really grand production of them, so far from exhausting or reaching a culminating point, only suggest to fresh minds fresh developments of their capabilities in this direction. It is probable that the very acme of any one Shakespearean drama has never yet been reached and never will.

The quite recent revival of The Comedy of Errors is another proof of how the skill of a fine cast, with scenic art and antiquarian learning, combine to reap a rich harvest of wealth upon the original outlay.

Starve Shakespeare with a mean setting, and the saving at the spigot will be found a waste at the bung. Experience is the foundation of all reasoning, and the method of inferential deduction is most in accord with the mental habits of mankind. Upon this principle we are entitled to deduce the conclusion that, according to the experiences of the past thirty years, a truly magnificent and chronologically correct representation of any one of Shakespeare's plays, supported by a cast selected with a judgment equal to that so often displayed by the elder Booth, A. M. Palmer, and by Lester Wallack, and scenically displayed as they should be, would create a great sensation, attract crowds, fill the pockets of the *entrepreneur*, and furnish another argument for the systematic ennobling of the stage and its professional votaries.

What a pity, by-the-way, that the constant corruption of the word "undertaker" from its original meaning has deprived the language of an expressive word and left the writer, in the last sentence, no alternative but to say speculator, which was not his meaning, to use the French word or be tempted to coin the word "enterpriser" to express it.

Now, let us see what is the net result of Shakespearean revivals at the other end of the broad Atlantic ferry. Four of the world's greatest actors during the past fifty years have made Shakespeare peculiarly their own. Each of these four have also, as proprietory managers, produced Shakespeare. Each of the four, by making those productions the most complete within their power, have proved at least that their ideas of how Shakespeare should be treated are identical with the views we are now advancing. Each of the four reaped fortunes from the revivals. Their names give a weight of great authority to their views and practice. They were, respectively, Kemble, Kean, Phelps and Irving. Among these, Charles Kean was the first to lay great stress upon the importance of historic accuracy, and one of the first plays upon which his theory was tried was Henry VIII. Everything was in keeping—the armor and dresses of the period were copied from authentic examples in the Tower of London and from other trustworthy sources. The representatives of the Council Chambers, palaces, etc., were taken from actualities or from public records. A splendid cast was arranged and detailed accuracy carried to the point that, with regard to the characters, such as the King, Queen Catherine, Anne Boleyn and Cardinal Wolsey, of whom historic portraits are extant, the make-up was strictly to resemble the personages of the past. Some of the scenes were gorgeous in the extreme; for instance, the marriage procession of Anne Boleyn, the vision of Queen Catherine and the christening of Elizabeth.

It is not our purpose to describe all the good work of Kean in this direction. Among his triumphs were King John, the first parts of Henry IV., Henry V., Richard, with the Battle of Bosworth and The Tempest, the opening shipwreck scene of which was very fine.

It was, however, at Sadlers Wells, under the direction of Mr. Phelps, that Shakesperean productions reached a point never approached before nor since. The first scenic artist who brought his thoughts to bear upon Shakespeare was Finlay, whose classic and refined taste was such that had he continued in the profession he would have towered over every one. He, however, in a splenetic fit sold his birthright for a mess of pottage, and settled down into the unambitious pathway of designing for a manufacturer. Finlay first, then Finlay and Fenton in collaboration, were the high-priests of the temple of scenic art at Sadlers Wells, while the acolytes were, respectively, the late Julian Hicks, the present Richard Marston, the latter of whom studied drawing under Finlay and practical scenic art under Fenton. Perhaps the most extraordinary effort was Timon of Athens. Each picture was faithful to Athenian history, geography and architecture, and probably no place ever built so lends itself to classic pictures from the striking position of the Acropolis and the beauty of its crowning temple. Each interior in the play (and there are several) was of the choicest green, with every accessory in keeping, and through and beyond them all could be seen some striking Athenian view. Timon's banqueting-hall was set as an octagon columnar chamber, with a vestibule approach and a view of the palace and Senate House seen through it. The tables, the triclinia (or couches), the vessels, the amphoriæ, or wine coolers, the statues, the incense tripods, the household gods, were in the strictest accordance with multitudes of the finest examples of Grecian art correctly disposed. The costumes, armor and attitudes of the *dramatis personæ* were correct in every detail down to a sandal buckle, and the number of persons on the stage (over 500 appeared in several of the scenes of this play) made up a grand ensemble. During the scene a masque, or procession of Amazons, was introduced. The whole scene was worthy of the magnificence of Timon. Beautiful as they were, the Phrynes' palace scenes and the procession of Diana in the recent Comedy of Errors sink into paleness before this wonderful banquet-hall of Timon. The next scene of importance was Timon's Cave, painted by Finlay. It had a poetic vein of concordance with the proud, noble, but demented and forlorn Timon. The general effect was extremely sunny. It showed a part of the mountain side, with a cave and a mountain torrent of real water and a small lake in the middle distance; beyond it an extensive green landscape and foreground built up with a wood of gnarled and knotted oaks, rugged, as if possessed of spirits akin to Apemantus.

Another scene, hitherto unsurpassed, was the fifth of Act IV.—the parley of Alcibiades before the walls of Athens, and the triumphant entry of Alcibiades. The stage was set with a rampart across the rear, rising at an angle toward massive gates on the right; behind the ramparts a landscape view of Athens toward the sea, perfectly revelling in a luxury of Athenian architecture. Alcibiades was dressed in exact copy of a statue of a Greek warrior in the British Museum, a vizor helmet, the resplendent lœna, or triumphant double cloak, buckled to one shoulder. The cuirass fitted to the figure, having been moulded on the actor; the high sandals, with armor, the short tunic and the short sword and belt right up under the arm-pits, and the phalancteric shield as tall as himself. The part was played by Henry Marston, a tall, well-built man of very handsome, classic features, with a short, curly, natural beard, cut Athenian fashion. As Alcibiades stood facing the Senators and the audience, he looked as though thirty centuries of time had rolled backward. Then came the opening of the gates and the triumphal march of Alcibiades' army, which was managed in an unique and beautiful manner. The back-cloth was one panorama of beautiful landscape and seashore, ever changing in its character, while in front of the army at the place of the ramparts was another cut drop, of a panoramic nature, which moved in the other direction, while Alcibiades' army marched solidly, apparently, in full step, in reality doing little more than mark time. The effect in front was that of that sometimes experienced in a fast railway train when the train seems stationary and the country moving—or, rather, it was the reverse of this. The audience felt as if they and Alcibiades' army were marching a long distance through the country. It was novel and effective in the highest degree. This led up to the scene at the grave of Timon, which was arranged as a grand amphitheatre of rocks on the seashore. These rocks were crowded with Alcibiades' army, moulded dummies being used this time in large numbers and interspersed with living men, sufficient to give an idea of motion throughout. The tide was coming in on the seashore, breaking over in a sweeping curve, partly transparent and partly cut, so that, with the sun setting in a clear sky, the light seemed to come through the green body of the wave, as it curled over, and glittered in the sunshine as it drew back in a long sheet of sparkling foam. As the curtain rose on this grand, impressive scene, the magnificent figure of Alcibiades was seen in front, reading the inscription on Timon's grave. The waves rolling in on the one side and the vast classic army on the other, formed so thrilling a picture that the audience, from parterre to gallery, rose to their feet and called for the artist. Fenton appeared and the clamorous applause was such that Alcibiades was unable for a considerable time to go on with the reading of the epitaph.

There is always an element of the comic in the greatest things, There was one then. Fenton, who was a very small man, of modest and retiring disposition, had just come to the theatre, content with the artist's feeling of honest work and never dreaming of the whirlwind of applause awaiting him. It was raining in torrents, and he had to go on the stage with a dripping wet umbrella under his arm. There he stood, in a kind of dazed wonder at the applause his work had earned him, making the most awkward bows his wet umbrella would permit, a kind of counterpoint in appearance to the glorious spectacle of which for the moment he was the very centre.

The equally amazing military spectacle and moving panorama of Henry the Fifth; the Temple of Pentapolis and the Egyptian scenery of Pericles, Prince of Tyre; the mob scene in Coriolanus; Juno's blessing and the shipwreck scenes in The Tempest; the Venice of The Merchant of Venice—of all these we have not space to write in detail on this occasion. It is sufficient for the purpose of our argument here to say that they each produced splendid returns on the outlay and demonstrated how Shakespeare, even if the public do not always appreciate his poetry, yet always surpasses other dramatists in the vehicles of spectacular display afforded by every one of his plays.

S. C.

War on Window Lithographs.

David Henderson, theatrical manager and ex journalist of Chicago, is spending a few weeks in the city. Mr. Henderson is secretary of the newly-formed Theatrical Managers' Association, comprising the executive heads of seven leading theatres in Chicago—the Columbia, McVicker's, Hooley's, the Standard, Chicago Opera House, Grand Opera House and Academy of Music. A MIRROR representative had an interview with Mr. Henderson, in which the gentleman said in substance:

'The window lithograph is not the only nuisance the abatement of which the Association has in view. This is only the entering wedge. The army of deadheads in Chicago has reached alarming proportions. The number has been set down at 3,000 a week. From 6,000 to 10,000 would be nearer the mark. Travelling managers have been in the habit of requesting that the houses be 'papered.' Under the rules of the Association no theatre will be allowed to 'paper.' Every manager is required to keep a record of free admissions, and this record is subject to inspection at any time. A fine of $100 will be imposed upon any manager breaking the rule against window lithographs. Another deadhead nuisance is 'requests' from hotel clerks. They have arrogated this privilege under the plea of 'talking up the show.' This 'privilege' will be done away with.

"It has not been unusual for managers of companies to send on more printing than could be put up. For instance: On first visit manager sends great quantity of printing. On second visit he runs short. Wants lot of window lithographs. Thinks some may be found hidden away in stores and other places. Offers two cents apiece for such as may be in good preservation. Presto! over a thousand turn up—all in the condition called for, and left over from last visit!

"The members are very determined on carrying out the objects of the Association. In the matter of advertising the newspapers will fare better. Managers know what help they are getting from the press. You ask as to last season. Well, on the whole, it did not come up to the one preceding. I attribute lack of novelties as the cause. Melodramas fell flat—our public has had a surfeit of them. The same may also be said of many of the so called farce-comedies. The labor troubles, too, have had a very depressing effect. These are over, let it be hoped, for a year or two. As far as Chicago is concerned, all indications point to great improvement in theatrical business next season."

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London News and Gossip.

LONDON, June 24, 1886.

Seeing that there have only been seven shows calling for mention since my last letter, the "ring of dramatic critics" (as certain of your native journals playfully delight to call us) may be said to have had a comparatively comfortable time. The first of these shows was the Adonis matinee given at the Gaiety for the benefit of London mummers. The house was crammed from floor to ceiling with tragic and comic actors and actresses, "chorisiers" gorgeously attired (as is their wont mostly), supers, extras, dressers, scene-men, serio-comics and mammoth comiques, who all received Dixey and Co. with the greatest enthusiasm. Adonis' imitation of Irving was rightly voted "immense," but the piece was (also rightly) regarded as a mere hash of hitherto unconsidered English trifles. Adonis is being revised by Cunningham Bridgman, the Gaiety secretary. When the revisions and alterations are ready, which will be in a day or two, Dixey will imitate Irving as he appears when playing Shylock.

The next show to which matineers were summoned was The Lady of Lyons at the Vaudeville, when a Miss Clifford, who is said to be wallowing in wealth, essayed the character of Pauline and managed to show some promise amid much melodramatic delivery and gesture. On the next day a so-called farcical comedy called The Confidential Clerk was given at the Gaiety. This was founded by Messrs. Sidney Wittman and Shedden Wilson on Der Liebreute of Baron Von Moser, who ever since Der Bibliothekar (alias The Private Secretary) was discovered, has been freely drawn upon by English and American adapters—not always with success, as those adapters have found to their and their managers' cost. There is really the germ of a good play in Der Liebreute, and if better adapted there should be money in it; but The Confidential Clerk represented the German house so poorly that he deserved to be dismissed forthwith, and he was.

A pretty little piece called Barbara was put on in front of The Pickpocket at the Globe on Saturday night. It is by Jerome K. Jerome, a member of the London Playgoers' Club, a club which sits in judgment, all by itself, on all the new plays produced. It may therefore be assumed that the P. C.'s judgment on Barbara will be favorable, and really its construction and dialogue are sufficiently good to warrant J. K. Jerome in having another try.

On Monday Ruy Blas was put on at Her Majesty's with Sarah's husband, Damala, as Ruy and Jane Hading as the Queen; but the whole piece was taken in such slow tune that the audience dozed, and some dreamed doubtless of the stirring manner in which Charles Fechter was wont to rattle through Ruy.

Yesterday there were three matinees. No. 1, being merely an acting manager's benefit, whereat only songs, dances and recitations were given, calls for no comment. No. 2 was the production of Dr. Hoadley's old and musty comedy The Suspicious Husband, at the Adelphi, in aid of the funds of the Thimble League, which does all sorts of kindnesses to the struggling poor. This piece is a sorry specimen of its class—wordy and wearisome even though played in three acts, instead of its original five. It was somewhat of a favorite in David Garrick's glorious days—but they were not all good pieces that were popular then—in fact, very few bear inspection in these days of realism. The Thimble Leaguers, however, seemed to think The Suspicious Husband deserving of respect, for they even got Walter Besant, the novelist, to write on it a rhymed prologue, which was spoken by Amy Roselle, who now parenthetically adds Mrs. Arthur Dacre to her stage name. The cast was on the whole good, but the piece was chiefly witnessed by a beggarly array of empty benches, notwithstanding the fashionable and tilted names upon the bill of the play.

The matinee on Wednesday that calls for the most consideration—in that it contained a novelty—was that given at the Gaiety by a rich young would-be actor named Cecil Crofton. The novelty was a three-act drawing-room comedy called Mischief, written by Cunningham Bridgman—the Gaiety secretary aforesaid. Mischief was slight, even to flimsiness, but its dialogue was so neat and smart, and its characterization so good on the whole, that it scored a deserved success. By way of dialogue the author had prepared a charming piece of verse on the evils of mischief and tattling, and at the end of its delivery by Miss Emily Cross loud cries were raised for "Poet."

During the past fortnight a sort of tornado in a teacup has been raging between Wilson Barrett, W. G. Wills, Sydney Grundy and the editor of the *Era*. The cause of trouble is Managerial Collaboration, which just now seems to be greatly exercising the souls of managers and collaborators, though I question whether the public cares a tinker's curse about the *cons* and the *pros* be they never so prosy. The play's the thing with the people who pay at the doors. If it is a good play they don't worry about who nailed it up, or who shuffled the old cards, or who dropped in the jokes or what do duty for jokes. However this by the way and without prejudice. Various other more or less eminent dealers in dramatic ware have made it plain for all men to see that *their* withers are by no means unwrung in this connection, but up to now only the merchants above mentioned have given tongue, or rather type, over the latest squabble. Operations commenced some months back with disputes between Messrs. Hermann and Jones as to who did or did not write the whole of The Silver King. When these worthy men fell out honest Barrett got more than his own, for one averred that he wrote all the dialogue and Barrett did all the construction, and the other said he constructed the entire fabric and Barrett filled in the words—or words to that effect. How much of this gratitude for assistance rendered was due to a lively sense of favors to come, there is no need to inquire too curiously. Nobody seemed a penny the worse either way, and the disputants might have been left to fry in their own fat had not the whole business been stirred up again a couple of weeks ago by the *Era's* publishing an article on managerial collaboration. Herein it was implied, if not expressed, that certain managers had lately forced their collaborative powers (or the lack of them) upon any authors of repute who chanced to offer them plays. It then proceeded to hold Barrett up as an awful example of this sort of thing—as though there were not other and still more awful examples ready to its hand. The *Era* next endeavored to prove that Barrett had by this collaborative despotism spoilt the works of George R. Sims, W. G. Wills and Jones and Herman—had reduced them to mere hack-writers, so to speak. At this Barrett not unnaturally showed signs of wrath, whereupon the *Era* of last Saturday printed a lame, or, at least, limping apology, which only served to muddle matters. Still more, W. G. Wills read this article "with great pain and surprise" and asked to be allowed to say, among other things, that "all those authors who came in contact with Mr. Barrett have found their advantage in subsequent profit and popularity and a marker unknown to them before." S. Grundy desired to place on record his opinion that "there is a great deal of sham in collaboration;" also that so far from Barrett imposing his collaboration upon him (Grundy), he (Grundy) preferred it. "I have," says Grundy, "had considerable experience of joint workmanship. I have collaborated with George R. Sims, Edward Solomon, Joseph Mackay, Sutherland Edwards and Wilson Barrett. The last is the only instance in which the share of my colleague has been impeached, yet from none of these gentlemen did I receive anything like the assistance I received from Mr. Barrett."

Hereupon it is said that George R. Sims thirsted for Grundy's gore. But Grundy, in order to keep his massive frame intact, at once sent a letter to the *Referee* avowing that nothing was further from his intention than any reflection upon his old friend, George R. Sims, or any of the gentlemen who had done him the honor to work with him, Grundy.

On Sunday this quarrel reached an awful climax at the Crystal Palace, whereto the members of the Greenroom Club had repaired to dine themselves. Comyns Carr, in referring to the degradation of the drama (a theme on which he would like to talk until his eyelids would no longer wag), was thought to speak "at" Augustus Harris. Harris rose intent on crushing Carr, and also H. A. Jones, who had in trying to "explain" Carr only made matters worse. Henry Pettitt defended his collaborator, Harris, with all the vigor of a Horatius, whereupon Jones tried to conceal himself in his long hair. Other infuriated playmakers asked who and what is Jones? But those present had to give the conundrum up. And I am at a loss to know why they didn't add "Who and what is Carr?" for since he built up Called Back and Dark Days out of his friend Conway's stories he has assumed tremendous airs. How this mighty conflict will end no one can tell. All I can say at present is that it is a very pretty quarrel as it stands and that the British public has not up till now turned a hair.

Your Lawrence Barrett has written to our Wilson Ditto, offering to "receive" him sumptuously when he (W. B.) arrives in New York. The Dramatic Students are to play Love's Labor's Lost at the St. James on July 2. This piece has not been played professionally since Phelps did it at Sadlers Wells in 1857. J. H. Barnes, who seems to think nobly of that play poor McCullough gave him, is playing Louis Perceval in Jim the Penman at the Haymarket in place of Maurice Barrymore, who returns to your side to revive the nightmarish Nadjezda. The American beauty, Mrs. Mackintosh, and her sister, Miss Steer, open in The Fool's Revenge at the Opera Comique, which wags call the Theatre Royal "Tunnels," on July 3

GAWAIN.

Personal.

TAYLEURE.—Clifton W. Tayleure has arrived in the city from abroad.

BELGARDE.—Adele Belgarde is about to go abroad for a six weeks' stay.

CHANFRAU.—Mrs. Henrietta Chanfrau is among recent arrivals from abroad.

COOKE.—Rosa Cooke has scored a success as the Marchioness in Ben Woolf's Love's Vow, a version of Le Serment d'Amour, at the Boston Museum.

IRVING.—Henry Irving comes over next month as a "guest of society." The inner circle are already in receipt of invitations. Our society will now have an opportunity to languish over an elderly Bunthorne.

FORSYTH.—Kate Forsyth left for Europe on the *City of Berlin* on last Saturday. While abroad she will visit Paris for the purpose of purchasing costumes for the two new plays in which she stars next season, Marcelle and The Debt of Honor. The latter play is said to provide unlimited opportunities for elegant dressing. Miss Forsyth will leave Paris on August 21, returning to this country in time to open with her company on Oct. 11 in the West.

BROUGH.—A complimentary benefit was tendered to Lionel Brough, the well known English comedian, at the Theatre Royal, Drury Lane, on last Tuesday morning (July 6), as a testimonial to him previous to his departure for this country, where he will be seen with the Violet Cameron Opera company. Among those who signed the benefit paper were Lord Londesborough, the Duke of Beaufort, Prince Soltykoff, Earls of Shrewsbury and Talbot, Earl of Lonsdale, Lord Alfred Paget and Viscount Dungarvan.

Driftwood.

Ben: Perley Poore: President Lincoln was very fond of attending theatrical performances. He once broke an important engagement with a committee of New York bankers that he might see The School for Scandal, and he never failed to see Hackett whenever the comedian appeared as Falstaff. Col. Forney used to get him to attend the performances of Forrest, but he never appeared to enjoy the gymnastics of the muscular tragedian. One evening he saw a piece called The Seven Sisters, in which the leading actor, Mr. McDonough, introduced a varied assortment of jokes, puns and decided hits, some of them belonging to the author of the piece, and others what were known in theatrical parlance as "gags." Mr. Lincoln was so well pleased with what he saw and heard on that occasion that he wrote a complimentary note to Mr. McDonough a few days afterward, cordially inviting him to call at the White House. The actor accepted the invitation and make his bow at the White House the next day. Mr. Lincoln received him warmly, told him how much he was delighted with The Seven Sisters, and pressed him to recite the *jeux d'esprit* which had pleased him so much. Mr. McDonough cheerfully complied, and the result was a heavy reinforcement of the repertoire of presidential jokes.

* * *

An English actor of the dude species was sauntering down Union Square on Fourth of July. He was distracted by the screeching of fifes and the throbbing of drums. Annoying fire-crackers were bursting all about him, and he frantically ran toward the park to escape the din and clatter. After his composure had been restored he espied the equestrian statue that adorns the Square. "Ooo is the gentleman on 'orseback?" he inquired of a near-by squatter. "That, sir—that is George Washington!" "Oh, yes," gasped the Englishman: "'ee's the gentleman as commawnded the rebels!"

* * *

Blackwood's Magazine: The favorite sword for performing feats in India is the gauntlet-handled pata. The swordsman will show the keenness of his weapon, and his command of its weight, by cutting in two a leaf laid flat on the outstretched palm of a friend, or by cutting a cloth hanging loose in the air. He will put one sword on each hand, and, so armed, springing from his feet on the bare ground, will throw somersaults backward and forward, following each movement with a wondrously complicated and simultaneous gyration of both swords round his head and body. He will have the bare swords, more than five feet long, double-edged, sharp-pointed, and keen as a razor, lashed from the back of his neck down his back, and will again, from his naked feet, repeat the somersaults. Again, with sword and shield in his hands, he will leap headforemost through the stretched-out loop of a rope, held by two men at the height of their heads, as a circus-rider leaps through a paper hoop, and light safely on his feet. Small wonder if the gaping crowd of spectators applauds vociferously; that the carpet of the plucky athlete is soon covered with a harvest of small change; and that the recurring festivals, with these profitable opportunities, prevent the knowledge of the old sword play from dying out.

* * *

Detroit *Free Press* correspondence: A party of rational revelers are sitting around a table in a Morton House cafe in Union Square. The patriarch of the group is a tall, erect and handsome old gentleman who almost seems young. I listen to his clear, ringing voice; I note the zest with which he enjoys the hour, and I remark that he boils over with sharp sayings. The younger people to whom he addresses a cordial word or two as they pass, pay him profound respect; but despite his venerable years, there is about him something that suggests the boy among boys.

I turn to Charley Gayler and ask him who the old boy is.

"That sir," said the picturesque dramatist, "is Our Ned—Edmon S. Conner—handsome Ned, the most popular actor of his day and a daisy from way back. Where have you been not to know Ned Conner?"

And so, thought I, the years, how they come and they go! Here is the man, born in 1810, concerning whose performances and irresistible fascinations I have read volumes, but whom I never saw. Why, children, it was this same Ned Conner who played Angelo in N. P. Willis' Tortesa at the National Theatre in the year 1838. That was at Church and Leonard streets, within rifle-shot of which corner there hasn't been a theatre in a generation. When I realize that N. P. Willis and this happy-faced old boy at whom I am staring, as at a curiosity of history, were contemporaries and rivals for popular favor, each in his own sphere, with the man before me a neck ahead in the race, I rise to my feet and salute the survivor with grave respect, though he does not see me.

He lives on a well-cultivated farm, which he owns, a little way out of New York, and when the mood comes upon him he takes a trip to town, where he falls in with the profession and spends a day in the society of men who regard him with a veneration akin to that which the people of the Marshalsea were accustomed to bestow upon their Patriarch, Mr.—ah—Dorrit. I can well believe that reminiscence makes him happier than ever triumphs made him, and that he would gladly "give all his fame for a pot of ale and safety," if fame were now to be pitted against those comforting opposites.

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Ottawa, Kas.	8,000	900	Samuel Fulkerson
Garnett, Kas.	3,000	1,000	S. Kaufman

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General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

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Professional Doings.

—Agnes Hallock has left the opera company at Uhrig's Cave, St. Louis, and has been succeeded by Amy Harvey.

—The King Hedley company in After Dark opened at the Academy of Music, Halifax, N. S., on Monday night to a large house.

—Charles Overton left for Chicago on Saturday night to lend a hand in the rehearsals and production of Jim, the Penman, to be presented for the first time by the Madison Square Theatre company at McVicker's Theatre on Monday, July 12.

—Mr. and Mrs. J. P. Clark (Emma Whittle) arrived in town on Wednesday, having concluded a successful season of forty-three weeks with the Tavernier Dramatic company. They have been re engaged and will spend the Summer on the coast of Maine.

—John W. McKinney, the well-known business manager, has been the recipient of over a dozen good offers for next season; but has closed with no one as yet. As soon as he has settled various business interests in this city, he will leave for a trip to California.

—The Academy of Music at Denver, Col., was destroyed by fire on Tuesday morning. Much adjoining property was also destroyed. Loss on the Academy, $125,000; insurance, $50,000. Tim Enright, an old man who slept in the building, was burned to death.

—Palmà Schroeder has been engaged by Messrs. Hoyt and Thomas to play the part of Nora Marks in A Tin Soldier for next season, and James H. Dyer, who has met with considerable success in several minor parts, will essay the role of Professor Vilas Canby in the place of George C. Boniface.

—Robert L. Downing is spending the Summer south of Washington on his farm. He was recently made very proud by season of his favorite and fast riding mare, Minnie D., foaling a colt. As both the dam and sire, Balanheel, are very fast horses, the chances are that the colt will make a record.

—The two American companies in London are being vigorously worked in the American press. The gush sent by cable every week must be a deep drain upon the respective box-offices. Even the press notices of the London dailies—those that are favorable, of course—are sent through the under ocean wires.

—Harry Greenwall is having great success in booking for his Lone Star circuit, which departs from its title to take in a few theatres in Arkansas and Louisiana. A few dates are left open for leading attractions. Railroad connections to all points without losing a night Mr. Greenwall believes that prospects were never better for a good season in Texas.

—An inquirer in Lawrence, Mass., wants to know the meaning of the word "tropical" as applied to a song. Such a word would make it rather warm for the singer. The writer evidently means "topical,' which is a derivation of "topic." The word "topical," as applied to a song, is rather elastic. Any craze of the moment may be strung into a lot of verses and be called a topical ditty—allusions to matters of local interest especially.

—Henry E. Walton, the Australian actor, will take the road in the Fall under the management of J. S. Hertsberg. Paul Nicholson is filling the time. Mr. Walton come, with strong endorsements from Melbourne and Sydney, where he is a strong favorite in comedy and legitimate drama. He will appear in two or three plays new to our stage, among which is The Cuckoo, a comedy which ran two hundred nights in Australian cities, and The Spider's Web, a new melodramal.

Chicago paper: Maurice Barrymore, who passed through Chicago during the week to join Mme. Modjeska's company in San Francisco, said of Dixey's reception in London: "The disgraceful proceedings of the pit arose not from any animosity to the ploy or players because they were Americans, for such behavior is quite common at performances distinctively English. I remember the first night of Hoodman Blind. Any applause from the stalls was sure to be received with hoots and cries of 'paper, paper,' from the pit, or "Yah, who paid you?' This monster has been fostered by the press. Critics who were disappointed by what they termed the cynicism of the stalls declared that the true judges of the merits of a play were to be found in the pit, forgetting that the pit of to-day is not the pit of the days of Curran or Leigh Hunt. Instead of the men of letters and discernment who occupied it in those days, you now find a lot of green-grocers' clerks and boys—they are not men: fellows who, without an 'h' among them, undertake to pass judgment upon a play or a work of art. Numbers of them go to the theatre expressly to raise a row. So notorious is this that many managers do not dare to produce a new play at night, but present it first at a matinee, so as to secure the judgment of the intelligent auditors unhampered by the roodies. To such an extent is this tyrannical rowdyism carried that, on one occasion, when Wilson Barrett increased his stalls by one row, the pit refused to permit the play to begin until Barrett came forward and apologised—in his own house, mind you—apologized to these ignorant fellows and promised to remove the objectionable row of seats."

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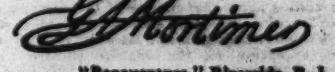

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Resolved, That the Chicago Theatrical Managers' Association agree that the use of lithographs, or substitutes therefor, excepting frames of photographs, be entirely discontinued from and after the 1st day of August, 1886, excepting on the regular theatre three-sheet boards, and in such places as are regularly used for posting; and that, further, should an agent or representative of any combination buy the privilege of any window and issue tickets for said privilege said tickets shall be refused at the door.

Managers of combinations will please govern themselves according to the terms of the above resolution.

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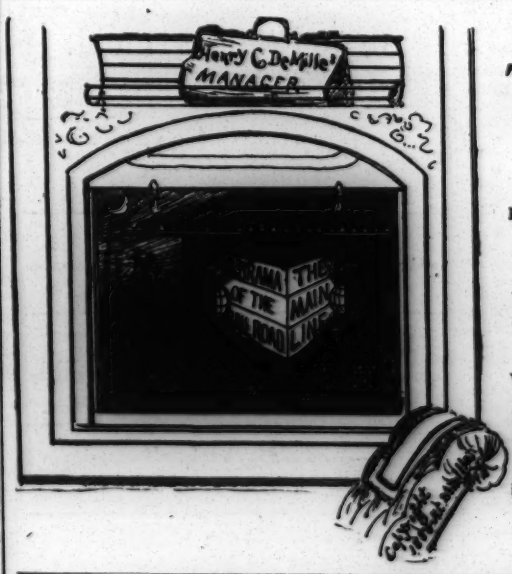

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